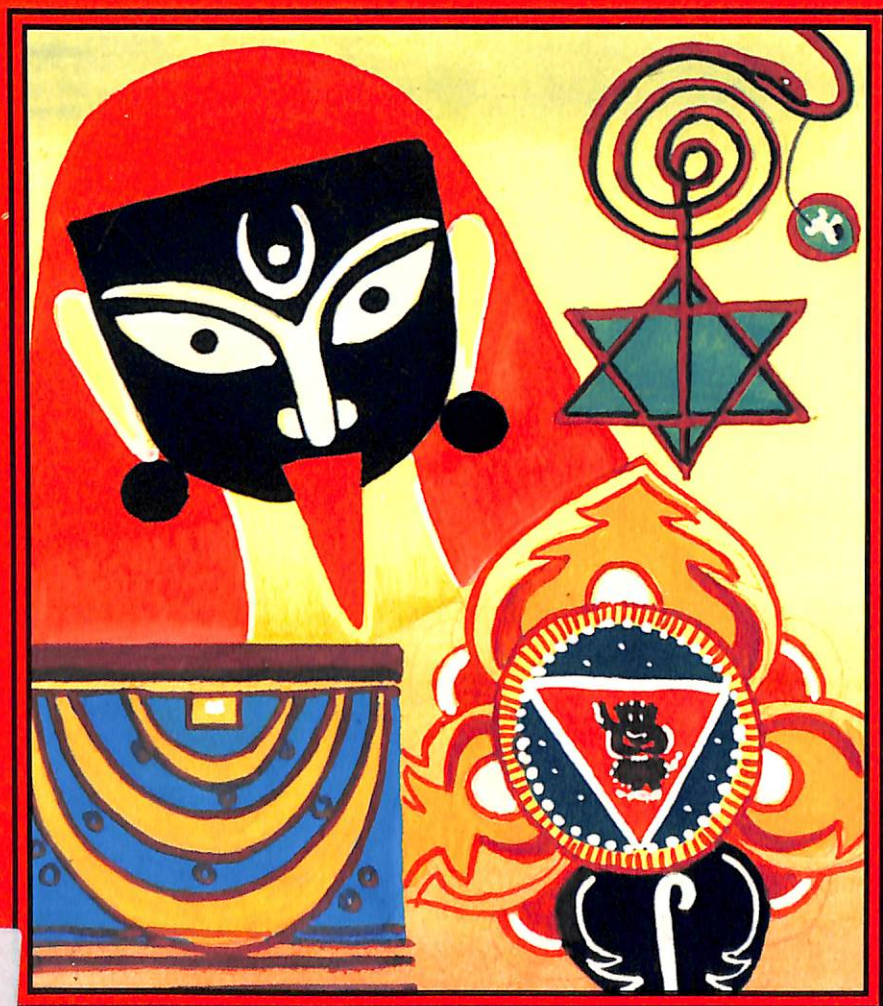
The ĀGAMA ENCYCLOPAEDIA

Volume V

Devyāgama



Prof. S.K. Ramachandra Rao

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V



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The volumes named Āgama Encyclopaedia deals with the temple-culture and Āgama framework, the sectarian division of the Āgama into Śaiva, Vaiṣṇava and Śākta, and the topics selected from the Āgama texts follow. Thus, the entirety of the Āgama, literature in so far as it is relevant to the temple-culture is brought within the scope of The Āgama Encyclopaedia.

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Introduction

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The volume deals with the general problems relating to the idea of Āgama and the broad details of the tradition that is known after Āgama. In the historical perspective Āgamic tradition and the Vedic tradition were initially distinguished, but later the two fused. The circumstances that favoured the separation and integration have been explained. The role that Tantra played in crystallizing the Āgama tradition has been elaborately explained and illustrated. And more importantly the volumes deal almost exclusively with the essential details of temple-culture in India Without an adequate appreciation of this context, other aspects of Āgama cannot become meaningful. In one of the appendices, a fairly exhaustive account of Tantra has been given, for this has provided the major dimension to the Āgama, especially of the Śākta pursuation.

The volumes which were originally published in the period 1989-1994 by the Kalpatharu Research Academy, Bangalore are being reprinted now, and I am grateful to my friend Shri Sunil Gupta of the Indian Books Centre, Delhi for publishing a revised edition of the volumes.

Bangalore
June, 2004

S.K. Ramachandra Rao

Chapter I

THE BACKGROUND

Devyāgama is to be regarded not as identical with Śāktāgama (dealt with in the second volume of the Āgama Encyclopaedia) but as an offshoot with its own distinctive features, and ideology of its own and practices peculiar to itself. The distinction of Devyāgama from Śāktāgama is three-fold. Firstly, it is not confined to the framework of Śaivāgama, as Śāktāgama generally is (hence Śāktāgama is regarded as a division of Śaivāgama). Secondly, it relies more on the Upaniṣads grouped under the class of Devyupaniṣads (more about it will be said shortly) than on the tantras. Thirdly, it is largely in accord with Vedic ideology and Vedic practices.

However, Devyāgama is a neglected field of study, and is not recognized as having an independent outlook and a distinct approach. It has lost its identity in the general mass of Śāktāgama works and it has become almost indistinguishable from Śāktāgama. The reason for this is not difficult to discern. Topics like Kuṇḍalinī-yoga and Śrī-vidyā are covered in Sāktāgama as well as Devyāgama, and many of the manuals used by the adherents of Devyāgama are also called 'tantras'. The concept of the mother-goddess as the creator, preserver and destroyer of the universe is common to both āgamas.

But while Śāktāgama focusses attention on numerous folk deities (like Śūlinī, Dhūmāvatī, Kubjikā, Eka-jaṭā,

Cāmuṇḍā, Vārāhī, the bhairavīs and yoginīs) and prescribes cultic rituals for propitiating them, Devyāgama aligns itself to the Vedāntic notion of Brahman when it speaks of Devī and attaches little importance to the cultic rituals. It is not without a reason that the Devyāgama is listed separately among the sixty-four tantras belonging to the Viṣṇu-krānta division of the tantras included in Śāktāgama (see Appendix for complete lists of the tantras included in the three divisions: Viṣṇu-krānta, Ratha-krānta and Aśva-krānta).

Devyāgama ideology is identified as the 'Samaya' path, as differentiated from other paths (like Kaula, Vāma and Dakṣiṇa). The expression 'samaya' (which has several meanings like time, convention, vows, agreement, doctrine, symbol and scripture) is taken to signify Vedic tradition (constituted by the four Vedas, the six auxiliary disciplines called Vedāṅga and the Smṛti texts based on them), and Devī is called Samayā, as she personifies the very import of the Vedic tradition ('devī vedārtha-rūpā samayā smṛtā"). Samayācāra or the conduct in accord with the Vedic tradition is known as Vedācāra in the enumeration of 'seven conducts', (the other six being vaiṣṇavācāra, dakṣiṇācāra, vāmācāra, siddhāntācāra, śaivācāra and kaulācāra).

It must be noted that most tantras accord the lowest position to Vedācāra, while the supreme status is given to kaulācāra: Vaiṣṇavācāra is superior to vedācāra, śaivācārạ to vaiṣṇavācāra, dakṣiṇācāra to śaivācra, vāmācāra to dakṣiṇācāra, siddhāhtācāra to vāmācāra and kaulacāara to vāmācāra. So we read in *Kulārṇava-tantra:*

वैष्णवादुत्तमं शैवं शैवाद्दक्षिणमुत्तमम्।

दक्षिणादुत्तमं वामं वामात् सिद्धान्तमुत्तमम्।
सिद्धान्तादुत्तमं कौलात्परतरं न हि॥
(कुलार्णवतन्त्रे, २, २-३)

Vaiṣṇavācāra is based on the Vedic tradition, although the purāṇic prescriptions steal the show, whereas vāmācāra is by definition anti-vedic ('vāmo viparīto veda-viruddho vā ācārah) and antinomian in spirit, and kaulācāra disregards all restrictions and inhibitions. Sometimes the kaulas appear as respectable (śiṣṭa), and sometimes as outlandish outcastes (bhraṣṭa). *Śyāmā-rahasya* describes the fanciful stances they assume: they are śāktas within, but appear as śaivas for others; in assemblies, they pass for vaiṣnavas and they assume a variety of forms; they even look like ghosts and demons:

अन्तः शाक्ताः बहिः शैवाः सभायां वैष्णवा मता।
नानावेशधराः कौला विचरन्ति महितले॥

Kulārṇava-tantra (11,83) has a variant reading of this verse, and the purpose of assuming different disguises is said here to be to safeguard and conceal the mystic approach.

अन्तः कौलो बहिः शैवो जनमध्यते तु वैष्णवः।
कौलंस्तु गोपयेद्देवि नारिकेलफलाम्बुवत्॥

In the Śākta context, vāmācāra is distinguished from dakṣiṇācāra. The latter undertakes the worship of Devī with vedic rituals (even as vedācāra does), but only during daytime. In the night, the practitioner is required to wear garlands of human bones (narāsthi-mālā) or of skulls (mahā-śaṁkha-mālā), sit under a bilva tree in a crematorium or on the banks of a river, or where four roads meet, and

engage himself in japa. The vāmācārin dispenses with the Vedic rituals altogether and worships Devī represented as a human consort, sharing with her liquor, meat, fish, copulation and mystic postures. *Pārānanda-sūtra* mentions two types of vāmācāra, the superior type indulging only in liquor, sexual congress and mystic postures ('vāmācāro dvi-prakārah, madya-maithuna-mudrābhir yukto uttamah'), and the inferior type taking in addition to the above three, meat and fish (madya-māmsa-matsya-mudrā-maithunair yukto madhyamah').

Dakṣiṇācāra, thus, is more closely aligned with Samayācāra. The conduct beginning with dakṣiṇācāra and ending with kaulācāra comes within the scope of Śāktāgama while vedācāra and vaiṣṇāvācara illustrate the ideology of Devyāgama, which precludes altogether the six 'black' practices (śaṭkarma: vaśī-karaṇa, stambhana, vidveśaṇa, uccāṭana, māraṇa, and pauṣṭika), the 'dūtī-yāga' (worshipping a common woman in ritualistic orgies) and 'śava-sādhanā' (performing rituals in a crematorium, seated upon a corpse).

There is another division of the Śāktāgama with reference to the prevailing dispositions (bhāva) of the practitioners: paśu (lowest level), vīra (midling) and divya (superior). Kaulācāra represents the superior division, born as it is from fine discrimination (viveka-ja); vāmācara is included in the midling division, derived as it is from the tantra lore (āgama-ja); vedācāra, vaiṣṇavācāra and dakṣiṇācāra are included in the lowest division, for they are based on the Vedic tradition (veda-ja). The tantra texts group the divya and vīra dispositions together (e.g. *Puraścaryārṇava*: 'divye vīre na bhedosti') but condemn the pasu-disposition, for it is characterized by ignorance

(paśu representing 'bound', 'fettered', pāśa-baddha), and so resorts to the study of the Vedas, to the recitation of the Vedic hymns and to the practice of the Vedic rituals.

Rudra-yāmala, however, concedes that the preliminary stage of 'pasu' becomes necessary for the novice who should conquer the six internal enemies ('ari-ṣaḍvarga': desire, anger, greed, confusion, arrogance and envy), Dakṣiṇācara (which in some texts is described as Samayācāra) to be undertaken by a 'paśu' emphasizes the 'internal sacrificial rites' (antaryāga), or symbolic rituals performed only in the mind (mānasa-pūjā- dhyāna, dhāraṇā etc), as distinguished from the actual or external vedic rituals (bahir-yāga) which vedācara (also to be undertaken by the 'pasu') is supposed to insist upon. *Vāmakeśvara-tantra* prescribes that external rituals must be performed until wisdom dawns:

बहि:पूजा विधातव्या यावज्ज्ञानं न जायते।

Manifestation of the deity as the result of wisdom and 'internal worship' is known as Samaya. Thus both vedācāra and dak-ṣiṇācāra serve as necessary preliminary steps, which enables the 'paśu' to rise to the 'vira' and the 'divya' levels (ādau bhāvam paśoh kṛtvā, paścāt kuryād āvaśyakam'). All devotees are 'paśus' to begin with, and the 'vīra' stage is obtained by wisdom and practice; the paśu stage is like the ground or foundation:

सर्वे च पशवः सन्ति तलवद् भूतले नृणां।
तेषां ज्ञानप्रकाशाय वीरभावः प्रकाशितः।
दिव्यभावं तदा प्राप्य क्रमेण देवता भवेत्।।

Samayācāra is explained differently by Lakṣmī-dhara (in *Saubhāgya-ratnākara*), as absorption in natural internal

worship ('āntara-pūjā-ratih'), rejecting artificial props like mantra-puraś-caraṇa, japa, external worship and so on; all the conventional ceremonials are conducted in the heart only ("samayinām mantrasya puraścaraṇam nāsti, japo nāsti, bāhya-homopi nāsti, bāhya-pūjā-vidhayo na santy eva; hṛt-kamala eva sarvam yāvad-anuṣṭheyam'). According to this authority, Samaya is the name of Śiva while Samayā represents Devī, when Śiva is identified with Devī ('samayatvam śaṁbhor api pañca-vidham sāmyam devyāsaha yātīti'). Five texts known as 'śubhāgama-pañcaka (auspicious scriptures), ascribed to the five sages Vasiṣtha, Sanakar Śuka, Sanandana and Sanat-kumāra are associated with samayācāra.

A distinction is drawn betwen 'internal worship' (antar-yāga) and "external worship (bahir-yāga). *Sanatkumāra-samhitā* says that the kaulas, the kāpālikas, the kṣapaṇas (viz. Buddhist monks), the digambaras (viz. Jaina ascetics), the kāmikās and the tantra-vādins resort to "external worship', while the adherents of the Vedic tradition and the brahma-vādins who are emancipated even when they live have recourse to "internal worship'. The text also insists that one must never undertake 'external worship", which is productive of mean benefits, benefits only pertaining to material things:

बाह्यपूजा न कर्तव्या कर्तव्या बाह्यजातिभिः।
सा क्षुद्रफलदा नृणां ऐहिकार्थैकसाधना।।

बाह्यपूजारताः कौलाः क्षपणकाश्च कपालिकाः।
दिगम्बरा ऐतिहासाः कामिकास्तन्त्रवादिनः

अन्तराराधनपरा वैदिका ब्रह्मवादिनः।
जीवन्मुक्ताश्चरन्त्येते त्रिषु लोकेषु वर्तते।।

Gautamīya-tantra claims that "internal worship' is what makes one even when he is alive liberated from transmigrational fetters ("antaryāga iti prokto jīvato mukti-dāyakah') and that this procedure is indicated only for saints and for those who earnestly seek for liberation ("munīnām mumukṣūnām adhikārotra kevalam').

The concept of "internal worship' is derived from the Upaniśads (like Taittirīya, Nārāyaṇa-praśna, and Chāndogya 3,17), and one of the Upaniṣads, *Bhāvanopaniśad,* deals exclusively with this theme. The expression "samaya" was used in the sense of the doctrine (siddhāhta) and conduct (ācāra) of the sages, in the epic *Mahābhārata,* as for instance (13,90,50):

ऋषीणां समये नित्यं ये चरन्ति युधिष्ठिर।
निश्चिताः सर्वधर्मज्ञास्तान् देवान् ब्राह्मणान् विदुः॥

'Internal worship' as a samaya includes also the sense of disciplining oneself, the act of undertaking vows customary in a group and conventional symbolic significance (cf. 'ato bhajiṣye samayena sādhvīm yāvat tejo bibhryād ātmano me', *Bhāgavata,* 3,22,18, and 'deśācārāh samayāh jāti-dharmān', *Mahābhārata,* 5,33,116). The root-meaning of the word 'samaya' is 'that which goes well' with a person and for a purpose ('samyag eti'). "Internal worship', filled with symbolic acts carried out mentally, is also a variety of upāsanā taught in the Upaniśads for an advanced and evolved student.

Significantly enough, *Bhāgavata* (11,27,7), which holds the Vedic approach as distinct from the tāntrik approach recognizes as valid a third approach which comprehends elements from both:

वैदिकस्तान्त्रिको मिश्र इति मे त्रिविधो मखः।
त्रयाणामीप्सितेनैव विधिना मां समर्चयेत्।।

The same text suggests (11,27,49) that the Vedic approach is characterized by rituatistic actions while the tāntrik approach is distinguished by the ideology of yogic practices, and that the third approach may rightly be called worship a which is combination of the two (kriyā-yoga)

एवं क्रियायोगपथैः पुमान् वैदिकतान्त्रिकैः।
अर्चन्नुभयतः सिद्धि मत्तो विन्दत्यभीप्सितम्।।

Kriyā-yoga is mentioned in Patañjali's *Yoga-sūtra* (sādhanāpāda, sūtra 1, 'tapas-svādhyāya-īśvarapraṇi-dhānāni kriyā-yogah') as the combination of penance and austerities (tapas), study of scriptures and repitition of mantras (svādhyāya, japa) and worship of god with devotion (īśvara-praṇidhāna). Svād-hyāya as a typical Vedic procedure; and tapas is what distinguished a sage or ṛṣi, and has been accepted in the Vedic and Upaniṣadic lore as a necessary means. Vedic study (svādhyāya) is itself a form of penance (tapas), according to Nāka-maudgalyāyana ('svadhyāya eva tapas taddhi tapah'). Worship of personal god (īśvara-praṇidhāna) is a tāntrik technique, which has been Incorporated with penance and Vedic study, so that antar-yāga or samaya becomes acceptable to the Vedic tradition ('sarmayah puṇyo veda-sammitah')

This is also why the elaborate, external and ritualistic worship of the tencultic goddesses (daśa-mahāvidyās) recognized in Śāktāgama (viz. Kāli, Tārā, Ṣoḍaśī, Bhuvaneśvarī, Bhairavī, Chinnamastā, Dhūmāvatī, Bagalā, Mātaṅgī and Kamalā) is dispensed with in Devyāgama,

excepting the worship of one of them, Ṣoḍaśī (viz. Śrīvidyā), which worship again is largely symbolic and mental (antaryāga). Ṣoḍaśī is known by different names tike.Tripurā, Lalitā, Tripura-sundarī and Kāmeśvarī. She is regarded also as 'brahma-vidyā, and her worship is thus Upaniṣadic in orientation. There is an emphasis on the liberating wisdom (jñāna) here.

Krīya-yoga, even in Patañjali's *Yoga-sūtra* is meant to enable one to obtain at-one-ment (samādhi-bhāvanārthah) and to attenuate the five afflictions (kleśa-tanūkaraṇārthah), viz. like ig-norance, ego, desire, hatred and love of life (avidyāsmitā-rāga-dveṣābhiniveśah'). The word used in the Sūtra (2,2), is 'bhāvanā ("to make become in ones own mind'), which is the theme of an entire Upaniṣad, namely *Bhāvanopaniśad*, Which treats of Śrī-vidyā.

It may also be noted that tantras are generally classified into sāttvika, rājasa and tāmasa in terms of the mental inclinations of the devotees, the social acceptability of their conduct and the expected benefits. *Pārānanda-tantra* (ed. by Raghunath Misra, Sampurnanand Sanskrit Mahavidyalaya, Varanasi, 1985) for instance prescribes meritorious and quiet disposition, good company, use of harmless objects during rituals, unobjectionable behaviour, faith and fixity of purpose for the sāttvika group (2, 32,33). It groups the texts which advocate antinomian conduct and practices which appear outlandish and unconventional under the tāmasa group (Aghora, Vāmakeśa, Nāgnika etc.) while the texts which tone down such prescriptions and suggest occult methods belong to the rājasa group (Pūrva-kaula, Cāmuṇḍa etc.). As illustrations of the sāttvika texts, Kaulika and Avadhūta texts are mentioned (2,23). The texts dealing with

dakṣiṇācāra and samayācāra are discribed as sāttvika and incomparably superior ('dakṣiṇam samayam caiva paramatam āhuttamam, 2, 24).

Further, according to this authority, the Śākta-tantras are to be disguished from Śrī-Vidyā-tantra. The text opens with Devī telling Śiva that the several tantras that she heard from him (including the Śākta-tantras) did not satisfy her and suggesting to him that he tell her of some other tantra which would give her complete delight. Śiva thereupon told her the *Pārānanda-tantra*, which treats of Śrī-vidyā in great detail (1, 3-6):

वैष्णवानि च शैवानि सौरगाणपत्यानि च।
शाक्तान्यनेकरूपाणि विविधाचारकाण्यपि॥

संश्रुतानि तथाप्यद्यपरमानन्दसंप्लवः।
नैव जातोऽतिगहनभावात् संमिश्रणादपि॥

तस्मादद्य महादेव सुन्दर्यास्तन्त्रमुत्तमम्।
सुस्पष्टं सुव्यवस्थं च परमानन्ददायकम्।
कृपया वद मे देव यद्यहं तव वल्लभा॥

Such was the request of Devī. The tantra that she sought for and obtained has been named here Sundarī-tantra. The commentary *Saubhāgyānanda-sandoha* explains that Sundarī-tantra is nothing other than Śrī-vidyā and refers to the identification in the text: Śrī-vidyā tripurā caiva sundarī lalitā tathā".

Devyāgama's affiliation with the Vedic tradition is not far-fetched. Although *Rgveda* is believed to abound in male deities, there is a very large group of feminine deities eulogized in the hymns: Aditi, Āgnāyi, Anumatī, Indra-

patnī, Urvasī, Uśasa, Gāndharvī, Dyāvā, Iḷā, Ūrjanī, Kṛtyā, Keśī, Krandasī, Gaurī, Jyeṣṭhā, Deva-patnī, Vāk, Naktośasa, Niṣṭigrī, Puraṅdhī, Pṛthivī, Bhāratī, Yamī, Rākā, Rātrī, Varuṇānī, Vibhāvarī, Śachī, Śraddhā Sāraṅgī, Saramā, Sarasvatī, Sinīvalī and Suryā. Some of them are aspects of male divinities, but most of them are treated as independent goddesses, presiding over significant aspects of the world.

The most significant among the goddesses visualized in the Ṛgvedic corpus is Aditi, who has been mentioned no less than eighty times in the Saṁhitā, although there is no independent 'sūkta' devoted to her. The word 'aditi' (meaning 'unfettered', 'infinite', 'independent', and 'free',) refers to the primordial but abiding spark of life, the limitless expanse of light in which all the beings have always lived, moved and have had their being; the idea comprehends all existence and all experience ("duru-vyaca", 5,46,6). The gods of light (like Savitṛ, Pūśa, Bhaga, Varuṇa and Aryaman) are Aditi's offsprings and are hence called Ādityas (6,51,5); the entire world of matter and mind has proceeded only from her. She is invisible but encompasses the earth, the clouds, the sky and the beyond. She is the mother for all the gods (1, 113,19 'mātā devānām') and all the rulers of the the earth (2, 27, 7 "pipartu no aditi rāja-putrātidveṣām').

आदितिर्द्यौरदितिरन्तरिक्षमदितिर्माता स पिता स पुत्रः।
विश्वदेवा अदितिः पञ्चजना
अदितिर्जातमदितिर्जनित्वम्।।

Aditi is the bright sky above and she is the mid-region; she is the mother, father and offspring. She is all the gods, and the five groups of human beings. She brought forth

Dakṣa-Prajāpati the creator, and became in turn his daughter (10,72,4 'aditer dakṣo ajāyata, dakṣād vāditih parih'). Yāska identifies the Sun-god Āditya with the creator Dakṣa (11,23 'ādityo dakṣa ity-āhuh ....'aditih dākṣāyanī) and explayins that this paradox may be due to the common origin of both Aditi and Dakṣa ('samāha-janmānau syātam iti'). Aditi is the mother of all the gods with Uśas (dawn) as her countenance (1, 113, 19) 'mātā devānām aditer anīkam'); and she strives to support the world with her own greatness and with the might of her great sons:

मह्यं महद्भिः पृथिवि वि तस्थे
माता पुत्रैरदितिर्धायसे वेः।

The expression 'aditi' has been interpreted in two different ways. Skanda-svāmi (on RV 1, 113, 19) following the lead of Yāska (*Nirukta,* 4, 23 'adīnā deva-mātā') explains that Aditi means entire and effulgent light ('aditi-sabdenātra adīnakatvāt samagra-jyotir ucyate'). It is in the same sense, that Yāska identifies Aditi with Agni (10, 23, "agnir apy aditir ucyate', as in RV, 4, 1, 20 and 7, 9,3) and with Sun. Further, Yāska recognizes Aditi among the names of 'earth' ('pṛthivī-nāma', *Nirukta,* 2, 5), of 'speec' ('vāṅgnāma', 2, 13), of 'kine', ('go-nāma', 2, 9) and of 'the sky and the earth' ('dyāvā-pṛthivī-nāma, 3, 22). He mentions Aditi as the first among the goddesses of the mid-region (11, 22 'athāto madhya-sthāna striyah, tāsām aditih prathama gāminī bhavati')

Śatapatha-brāhmaṇa (10,6,5,5), however, makes Aditi all-devourer ('sarvam vā attīti tad aditer adititvam, sarvasyaitasya attā bhavati') and identifies her with death (mṛtyu). Originally, Aditi was the goddess of light, life and happiness (8, 67, 10):

उत त्वामदिते मह्यहं देव्युपब्रुवे
सुमृळीकामभिष्टये॥

She is sought to protect the people and their property day and night and to deliver us from sins (8, 18 ,6):

आदितिर्नो दिवा पशुमदितिर्नक्तं
अद्वया अदितिः पात्वंहसः सदा वृधा॥

She is not only the foundation, the ground of all things (*Śatapatha-brāhmaṇa*, 2, 2, 1, 19 'ayam vai pṛthvī aditih sā iyam pratiṣṭhā') but the feminine counterpart of all the gods (ibid., 5, 3, 1, 4 'aditih sā iyam devānām patnī). She is thus a synonym of 'prakṛti', whose power is unrivalled and uninterrupted (RV 10, 92, 14 ' devī aditir anarvā'). But some Vedic hymns (e.g. 5, 62, 8) mention Aditi along with her opposite number Diti. Sāyaṇa explains that while Aditi is, entire, unbroken expanse of earth ('akhaṇḍanīyā-bhūmih'), eternal and immutable (nityā), Diti refers to the partitioned or fragmented earth ('khaṇḍanīyā-bhūmih'), which is both transient and finite (anitya). Thus Aditi came to be seen as the goddess of day and light while Diti was the goddess of darkness and night. Actually one goddess, as Aditi she produces and protects all things and beings, but as Diti causes destruction and death. Aditi is the mother of the bright gods, and Diti the mother of the wicked and sinister demons (hence daityas). The former aspect symbolizes vidyā and the latter avidyā. Aditi is Devi, and Diti is Kāli. One relates to life and the other to death.

In accordance with this early dichotomy, the tāntrik cults aligned themselves either to Devī as the giver of life, sustainer of the worlds and bringer of happiness for all

beings, or to Kālī as the power of killing the enemies, subjugating the wicked, spreading distress and disaster, and accomplishing personal ends. Devyāgama was distinguished from Śāktāgama, in that it was universal in its orientation (whereas Śāktāgama was individualistic). Indeed, this was the major issue on which the two traditions (vaidika and tāntrika) split. Kullūka-bhaṭṭa (who lived between 1150 and 1300 A.D., according to P.V.Kāṇe) quotes Hārīta:

श्रुतिश्च द्विविधा वैदिकी तान्त्रिकी चेति।

(on *Manu-saṁhitā.* 2, 1)

That there was a rapproachment between the two divergent strands is evidenced by the claim in *Bhāgavata* (11th skandha) that there were in actuality three approaches: the Vaidika, the tāntrika and the combination of the two (misra) ('vaidikī tāntrikī miśra iti tri-vidho makhah'). Śāktāgama illustrates both the pure tāntrika approach and the' combined approach. There are cults which incorporate ideas and aspects of the Vedic tradition, and cults which reject the Vedic tradition altogether.

The Vaidika character of Devyāgama is best seen in the importance given in this āgama to the Vedic hymn known as Devī-sūkta (*Ṛgveda,* 10, 125, 1-8). In fact, it is this hymn that constitutes the main plank on which Devyāgama rests; and provides the springboard for all the Upaniṣads classed under 'devyupaniśads' (headed by the Upaniṣad called Devyupaniśat). The ṛṣi (seer) of this hymn is the saintly and learned lady named Vāk ('speech' daughter of the sage Aṁbhraṇa), who in an ecstatic and exalted mood identifies herself with the entirety of existence and with the cause thereof.

अहं रुद्रेभिर्वसुभिश्चरामि
अहमादित्यैरुत विश्वे देवैः।
अहं मित्रावरुणोभा बिभर्मि
अहमिन्द्राग्नी अहमश्विनोभा॥१॥

1. I move about with the rudras (the spirits that enlighten and rid us of misery), the vasus (the abiding forces of the world), the ādityas (the emergent powers of light), and the visve-devas (groups of celestial beings full of merit). I uphold both Mitra (day) and Varuṇa (night), both Indra (power) and Agni (life-force), and the two Aśvins (the sun and earth).

अहं सोममाहनसं बिभर्मि
अहं त्वष्टारमुत पूषणम् भगम्।
अहं दधामि द्रविणं हविष्मते
सुप्राव्ये यजमानाय सुन्वते॥२॥

2. I uphold and support the worthy Soma (bounty of life), the powerful Tvaṣṭā (sun) and the nourishing Bhaga (moon). I provide strength to the devotee who offers oblation to me (devotion) and who merits my protective care.

अहं राष्ट्री संगमनी वसूनां
चिकितुषी प्रथमा याज्ञियानाम्।
तां मा देवा ववृधुः पुरुत्रा भूरि-
स्थात्रां भूर्यावेशयत्रीम्॥३॥

3. I am the sovereign queen, procurer of treasures, the knower of truth, and the principal divinity. I pervade the earth in a multitude of forms and shapes, and I abide in all beings. The wise recognize my presence in all places.

मया सो अन्नमत्ति यो विपश्यति
यः प्राणिति य ईं शृणोत्युक्तम्।
अमन्तवो मां त उप क्षियन्ति श्रुधि
श्रुत श्रद्धिवं ते वदामि॥४॥

4. Whoever eats food does so because of me, whoever perceives, whoever breathes, and whoever'listens does these things only through me. One who is not mindful of this fact will wither and die. Mark my words, friend, and have faith.

अहमेव स्वयमिदं वदामि जुष्टम्
देवेभिरुत मानुषेभिः।
यं कामये तं तमुग्रं कृणोमि तं
ब्रह्माणं तमृषिं तं सुमेधाम्॥५॥

5. I tell, on my own, that I am all this, that is sought after by both gods and humans. Whomever I choose, I shall make him the best of all, the Brahman, the seer and the wise one.

अहं रुद्राय धनुरातनोमि
ब्रह्मद्विषे शरवे हन्तवा उ।
अहं जनाय समदं कृणोम्यहं
द्यावापृथिवी आ विवेश॥६॥

6. The bow of Rudra I bend, for slaying the wicked demon who hates the wise; I fight with the men who are hostile (to the good folk). I have indeed pervaded the high heavens and the earth.

अहं सुवे पितरमस्य मूर्धन्मम
योनिरप्स्वन्तः समुद्रे।

ततो वि तिष्ठे भुवनानु विश्वोतामूम्
द्यां वर्ष्मणोपस्पृशामि॥७॥

7. I have brought forth the heavens on top of the world, and my source is deep within the waters of the ocean (viz. in the heart of the devotees). I abide in manifold forms, having entered into all the beings of the world, but I extend my hand into the far-reaching realms above

अहमेव वात इव प्र वाम्या-
रभमाणा भुवनानि विश्वा।
परो दिवा पर एना पृथिव्यै-
तावती महिना सं बभूव॥८॥

8. Like breeze I breathe forth, thus creating the words and giving them forms; but I alone ever abide, reaching out with my might into the high heavens as well as the earth below.

Besides the Devī-sūkta (otherwise known as Vāgambhraṇī-sūkta), the Ṛgveda contains the celebrated Śrī-sūkta, and several other sūktas eulogizing Devī (like Durgā-sūkta, Rātri-sūkta, Bhū-sūkta and Nīla-sūktas). The Devī is also described elaborately as Uṣas (or dawn) in a large number of hymns, as the river-goddess Sarasvatī (who is also the goddess of intelligence and learning), as the goddess of the eventide, Sandhyā, as the goddess of night, Rātri, as the goddess of intuitive genius, Dhiśaṇā and as the earth-goddess Pṛithvī. All these aspects of Devī are adored both as independent divinities (like Vāk, Kṛtyā, Bhārati Saramā and Niṣṭhigrī) and as feminine counterparts of male gods (like Sūryā, Indra-patnī, Varuṇānī, Yamī, Āgnāyi and Atharvā).

Bhāskara-rāya-makhin, in his commentary on *Lalitā-*

sahasra-nāma, claims that after the crystallization of the Vedic tradition into two divisions, ritualistic (karma-kāṇḍa) and gnostic (brahma-kāṇḍa), the smṛtis which contain prescriptive details of the former division came to be composed as well as the Upaniṣads to illustrate the latter division. Although the tantras, according to him, are indistinguishable from Smṛti as traditional division, they are not *to be regarded like the* secondary texts aligned to the ritualistic division, like Manu-smṛti; They are rather to be classed along with the Upaniṣads which align themselves to the gnosis division (uttara-mīmaṁsā or brahma-kāṇḍa)

परमार्थतस्तु तन्त्राणां स्मृतित्वाविशेषेऽपि मन्वादि स्मृतीनां कर्मकाण्डशेषत्वं तन्त्राणां तु ब्रह्मकाण्डशेषत्वमिति सिद्धान्तादुत्तुरमीमांसीय देवताधिकरणन्यायेन देवताविग्रहादे-स्तान्त्रिकैरङ्गीकारात् तत्तत्कामनापूरकत्वादिगुणकं ब्रह्म ध्यातव्यमिति द्योतनमेव विशेषविधेप्रयोजनम्॥

In other words, the Devī of the Devyāgama is in reality the Brahman of the Upaniṣads. Although the Brahman is devoid of gender, the Devī is viewed as feminine in form, because the texts provide a choice in the matter of form for the worshipful deity.

पुरूपं वा स्मरेद्देवि स्त्रीरूपं वा विचिन्तयेत्।
अथवा निष्कलं ध्यायेत्सच्चिदानन्दलक्षणम्॥

The devotee may visualize his chosen deity as a god or as a goddess, or again as only existence-consciousness-bliss, devoid of any attributes, form or name. This is in

perfect accord with the Vedic tradition. While the hymns in the Saṁhitā section speak of the male and the female divinities, all however expressions of the one Godhead ('ekam sat' RV, 1,164, 46), the Upaniṣads treat this Godhead as Brahman or pure consciousness beyond speech and mind. Yāska also concedes that divinities may assume human forms, names and limbs for purposes of visualization and eulogy.

अथाकारचिन्तनं देवतानाम्।
पुरुषविधाः स्युरित्येकम्।
चेतनावद्वद्धि स्तुतयो भवन्ति।
तथाभिधानानि। अथापि पुरुषविधिकैरङ्गैः संस्तूयन्ते॥

(*Nirukta*, 7,4)

He recognizes that however numerous the forms and different the names, Godhead is really one ('mahāntam ekam ātmāham bahudhā medhāvino vadanti', 7, 18), and that when different gods and goddesses are enumerated, they are all to be construed as so many aspects or expressions of the one Godhead ('ekasyātmano anye devāh pratyangāni bhavanti'). This is exactly the position of the Upaniṣads.

In one of the early Upaniṣads (viz. Kena), there is a story of how the gods when they won their victory over the titans assumed that the victory was due to their own might. In their arrogance, they failed to recognize that the Brahman it was that was the cause of their success. Brahman appeared before them as a mysterious light (yakṣa), -and the gods, curious to know what it was, sent Agni, Vāyu and Indra to find out. They failed and then Umā, the daughter of Himavan (umā haimavatī), manifested herself and enlightened them about the glory of Brahman.

In this story, Umā (the original version of Devī) is identified with Brahma-jñāna.

स त तस्मिन्नेवाकाशे स्त्रियमाजगाम बहुशोभमानामुमां हैमवतीं तां होवाच किमेतद्यक्षमिति। सा ब्रह्मेति होवाच॥

Umā here is the visible form, attractive and familiar, which Brahman himself, the invisible and inscrutable presence, assumed for the sake of enlightening the gods headed by Indra. She is the Upaniṣadic version of Vāgaṁbhraṇī or Devī of the *Ṛgveda;* and she constitutes the springboard for the Devyupaniṣads.

THE DEVYUPANIṢADS

While the early Upaniṣads (which speak only of Brahman) are ten in number, the later Upaniṣads (with obvious cultic associations) were as many as one hundred and ninety one, and of them one hundred and fourteen aligned themselves with *Atharva-veda* (ten with *Ṛgveda,* nineteen with *Śukla-yajurveda,* thirty-two with *Kṛṣṇa-yajurveda,* and sixteen with *Sāma-veda*). *Atharva-veda* is regarded as Devīs own Veda. According to *Rudra-yāmala,* Devī is 'ātharvaṇa-śākhini'; the tantras are said to be derived from the Saubhāgya-kāṇḍa section of *Atharva-veda. Nārāyaṇiya-tantra,* which claims that the vedas originated from Yāmalas, says that *Atharva-veda* evolved from *Śakti-yāmala* (even as *Sāma-veda* from Brahma-yāmala, Ṛgveda from Rudra-yāmala and *Yajurveda* from Viṣṇu-yāmala).

The Upaniṣads that were affiliated to *Atharva-veda* were most of them cultic in character, extolling one or the other of the gods and goddesses popularly worshipped in

the country: Viṣnu, Śiva, Śakti, Gaṅapati, Sūrya and Skanda. Others deal with issues of common interest like yogic practices, renunciation and Vedāntic wisdom.

I Cultic

Vaiṣṇava-upaniṣads :	34 in number
Śaiva-upaniṣads :	27 in number
Śākta-upaniṣads:	28 in number
Saura-upaniṣads :	5 in number
Gāṇapatya-upaniṣads:	4 in number

II General

Vedānta-upaniṣads :	41 in number
Yoga-upaniṣads:	22 in number
Saṁnyāsa-upaniṣads :	20 in number

The expression 'Śāktopaniṣad' is a general one, referring to those Upaniṣadic texts which extol Śakti as the supreme reality; but not all the texts so called reflect the Vedic ideology or are aligned to the Vedic tradition. Those which follow the spirit and nature of the Ṛgvedic *Devī-sūkta* (explained above) are only eight in number, and they are rightly known as Devyupaniṣads:

Devyupaniṣad, Tripuropaniṣad, Tripurā-tāpinyupaniṣad, Bahvṛcopaniṣad, Bhāvanopaniṣad, Sarasvatīirahasy-opaniṣad, Sītopaniṣad and Saubhāgya-lakṣmyupaniṣad.

(1)

Devyupaniṣad is a short text of twenty-two mantras of unequal length, and appears diretcly to continue the outlook of the Ṛgvedic *Devī-sukta* (Vāgaṁbhraṇi-sūkta). In fact, it contains some passages of this sūkta and attempts to explain the import, claiming to be 'ātharvaṇī-sruti', it begins by telling that all the gods approached

Devī and sought from her the knowledge about her nature ('kāsi tvam mahādevi?'). Devī answers that she is verily that Brahman ('aham brahma-svarūpiṇī), and the rest of the Upaniṣad is a substantiation of this claim.

But along with the Ṛgvedic hymns, the popular goddesses, worshipped by the folk, are also eulogized; Kāla-rātri, Vaiṣṇavī, Skanda-mātā, Sarasvatī and Aditi (daughter of Dakṣa). There is also the well-known Mahā-lakṣmī-gāyatri. And the basic mnemonic verse from which the Pañcadaśī-vidyā is extracted is to be found here:

कामो योनिः कामकला वज्रपाणिर्गुहा हसा।
मातरिश्वाभ्रमिन्द्रः पुनर्गुहा सकला मायया च
पुनः कोशा तु विश्वमाता दिवि द्योम्॥

Devī is, in this Upaniṣad, identified with ātma-śakti, the eight vasus, the eleven ādityas and all the gods that receive the Soma oblations and that do not; and also with the malevolent spirits like the yātudhanas, asuras, rākṣasas, piśācas; and the benevolent spirits like the yakṣas and siddhas. She is the three gunas (sattva, rajas and tamas); she is the creator, the manus, the planets, the stars and all other heavenly bodies; she is the time and all its divisions. She is thus the cosmic spirit, but she is also the principle of life, assuming an iconic form, lustrous like the morning sun, three-eyed, clothed in red garments and four-armed carrying in her hands the gestures of protection and boon-bestowal, goad and noose; she is pacific in aspect and dwells in the heart-lotus of every living beings fulfilling the desires of the devotees:

हृत्पुण्डरीकमध्यस्थां प्रातः सूर्यसमप्रभाम्।
पाशाङ्कुशधरां सौम्यां वरदाभयहस्तकाम्।

त्रिनेत्रां रक्तवसनां भक्तकामदुघां भजे॥

She is Durgā as she protects us from all anxieties and fears. Even Brahmā and other gods cannot comprehend her nature (and hence she is Ajñeyā); she has no end (hence Anantā); she cannot be the object of our senses (hence Alakṣyā); she is unborn (hence Ajā). She is one without a second in all existence (hence Ekā); but she manifests herself in all the multiplicity of the universe (hence Anekā). She ferries us across the ocean of transmigration ('saṁsārārṇava-tāriṇī) but she strikes down those of evil conduct ("durācāra-vighātinī).

This Upaniṣad is significant inasmuch as it provides the basis for the philosophy of the Devī cult and for the practice of Śrī-vidyā; it also heralds the iconic representation of Devī for purposes of worship. It emphasizes devotion as the only means available for us to be saved from troubles and tribulations of life.

(2)

Sarasvatī-rahasyopaniśad is another Upaniṣad which takes as its basis the Ṛgvedic hymnal collection. This Upaniṣad seeks to make the ten Vedic verses (ṛks) on Sarasvatī found in the 30th varga of the eighth adhyāya of the fourth aṣṭaka in *Ṛgveda* suitable for eulogy and repitition along with seed-syllables. The sage Aśvalāyana is approached by other sages who desire to be instructed in the method by which the knowledge which sheds light on the supreme reality was obtained by him ('kenopāyena tat jñānam tat-padārthāvabhāsakam'). Aśvalāyana answers that the collection of ten Vedic verses on Sarasvatī when recited along with the seed-syllables was what brought about the desired end.

सरस्वतीदशश्लोक्या सऋचा बीजमिश्रया।
स्तुत्वा जप्त्वा परां सिद्धिं अलभं मुनिपुंगवाः॥

For each of the Vedic verses (ṛk), the Upaniṣad provides a suitable seed-syllable and also a non-vedic verse (sloka) which explains the import of the Vedic verse. She is here described as the supreme reality found expression in Veda along with all its "limbs' and auxiliary texts ('sāṅgopāṅga-vedeṣu') and in the Vedānta ('vedāntārtha-tāttvaika-svarūpa'), and as the inner reality experienced by those who turn their attention inward ('pratyak-dṛṣṭibhir jīvaih vyajya-mānāhubhūyate'). She is verily the Brahman and all the universe; knowing her the devotees shake off all their fetters and reach the highest state.

यां विदित्वाखिलं बन्धं निर्मथ्याखिलवर्त्मना।
योगी याति परं स्थानं सा मां पातु सरस्वती॥

The Upaniṣad provides an iconographic imagery of Sarasvati, as all white ('sarva-śuklā') and four armed, (carrying rosary, goad, noose and book in her hands), and residing in the mind and on the tongue of the devotee ("manasi ramatām nityam'; 'bhakta-jih-vāgra-sadanā"). She is described as sraddhā (faith), dhāraṇā (preservation in the heart), medhā (brilliance of mind), Vāgdevi (goddess of speech) and Vidhi-vallabhā (beloved of the creator).

Found in the latter part of the text is an ontological account of Sarasvati as the primordial reality: The Brahman transforms itself as Prakṛti with the three gunas (sattva, rajas and tamas) in perfect balance ('sattvādi-guṇa-sāmyatah'), and appears as Puruśa as distinguished from Prakṛti ('prakṛtyāvacchinnatayā puruśatvam punaśca me'); Māyā as predominantly sattva flashed forth and became



SARASVATĪ

responsible for the created world (jagat) as well as the lord guiding it (īśvara). The two powers of Māyā, namely the power to project (vikṣepa) and the power to conceal (āvaraṇa) brought about the physical world and the transmigratory world (saṁsāra) respectively. On the eternal and transcendental 'witness' (sākṣi, which the Brahman is) is projected the individual soul involved in the transmigratory world (jīva). Of the five aspects, three viz. existence (sat, asti), sentience (cit, bhāti), and bliss (ānanda, priyam) belong to Brahman, and the other two, viz. form (rūpa) and name (nāma) constitute the character of the world :

अस्ति भाति प्रियं रूपं नाम चेत्यंशपञ्चकम्।
आद्यत्रयं ब्रह्मरूपं जगद्रूपं ततो द्वयम्॥

The devotee must reject the last two aspects and ever engage himself in the first three aspects, either by contemplating in the heart or Outside:

उपेक्ष्य नामरूपे द्वे सच्चिदानन्दतत्परः।
समाधिं सर्वदा कुर्यात् हृदये वा ऽथ वा बहिः॥

By resorting to the yogic method of meditation, one may get rid of his identification with, and appropriation of, the body ('dehābhimāne galite') and cognize the supreme self ('vijñāte paramātmani'); then wherever his mind strays, the transcendental bliss ensues ('yatra yatra mano yāti, tatra tatra parāmṛtam').

The yogic method of meditation (samādhi, complete concentration of mind, absorption) is said to be two-fold: with secondary mentations (sa-vikalpa) and without secondary mentations (nirvikatpa). The former is again of two kinds: 'dṛśyāhuviddha' (meditation where mental

imagery operates, which however is only witnessed by the meditator) and 'śabdānuviddha' (meditation where internal voices are heard, which the meditator merely and passively receives). The latter is characterized by total elimination of all forms and sounds by blissful absorption in ones own heart ('svānubhūti-rasāveśad dṛśya-śabdānapekṣitah'). This again is of two kinds, "stabdhī-bhāva' (complete rejection of all sensibility) and "'rasāsvāda' (enjoyment of the bliss of mediatative absorption).

(3)

Bahvṛcopaniśad is a brief text which is nevertheless very important. It reconciles brahma-vidyā (which is known as 'bahvṛca') with the philosophy of Devī as the primaeval, persistent and all-inclusive reality (which is said to be the import of the Vedic hymns). It begins by declaring that Devī alone was existent in the beginning, and that she brought forth the universe:

देवी ह्येकाग्र आसीत्। सैव ब्रह्माण्डमसृजत्।

The Brhman or Ātman in the other Upaniṣadic texts occurs here as Devī, who is also called Kāma-kalā and Śṛṅgāra-kalā. Brahmā the creator, Viṣṇu the preserver and Rudra the destroyer of the universe were only emanations from her. She is verily all that fills the universe, and all that enlivens it. She is the supreme power (saiṣā parā śaktih) behind the phenomenal appearances, and also the power of wisdom that releases the individual from the fetters of mundane existence and involvements (saiṣā śāṁbhavī vidyā). The latter power expresses itself in three traditional methods, kādi-vidyā, hādi-vidyā and Sādi-vidyā of Śrī-vidyā.

The word 'tri-pura' (the three realms), which is in legend the expression for the three cities of the demon-brothers, which were burnt up by Śiva (as Tripurāntaka) with the assistance of all the gods, is here explained as signifying the three 'bodies' of every individual, viz. kārana-śarīra (the causal body, the source of individual existence), sūkṣma-śarīra (the subtle body consisting of latent impressions, mental formations and vital currents) and sthūla-śarīra (the gross physical body, and the sense organs).

Tripura-sundarī is really the inward and pure awareness ("pratyak-citih"), which pervades all the three 'realms' mentioned above, and which illumines all things inside and outside; it is present within time, space and phenomena, without in any way getting tainted:

सैव पुरत्रयं शरीरत्रयं व्याप्य बहिरन्तरवभासयन्ती।
देशकालवस्त्वन्तरसङ्गन्महात्रिपुरसुन्दरी वै प्रत्यक् चितिः॥

Again, the three aspects,of Tripura-sundarī are described as mere existence (whatever exists, 'yadasti san-mātram'), pure consciousness (whatever shines forth, 'yad-vibhāti cin-matrāṇi') and untainted bliss (whatever makes for happiness, "yat-priyam ānandam'). Further, the goddess stands for "I" (aham) "Thou" (tvam) and "This" (sarvam viśvam), which are the three coördinates of all transactional experience. And it is to identify the goddess with these three coordinates that the great Upaniṣadic utterances (mahāvākyas) are formulated: 'aham brahmāsmi', 'tattvam-asi', and 'sarvam khalvidam brahma', meaning "I am Brahman", "Thou an that (viz. Brahman), and "All this is Brahman' respectively.

Besides mentioning Śrī-vidyā in its two major divisions (Ṣoḍaśī and Pañca-dasī) as the discipline that secures the realization of Tripura-sundarī (also called Lalitā and Bālā here). The text enumerates several cultic goddesses as essentially identical with Tripura-sundarī: Bagalā, Mātaṅgi, Svayam-vara-kalyāṇī, Bhuvaneśvarī, Cāmuṇḍā, Caṇḍā, Vārahi, Tiraskariṇī, Rāja-mātaṅgi, Śuka-śyāmala, Laghu-śyamāla, Aśvārūdhā, Pratyañgirā, Dhūmavatī, Sāvitrī, Sarasvati and Brahmananda-kalā.

(4)

Tripurā-tāpinyupaniśad which is a long text in five sections takes as its starting point the celebrated Gāyatrī hymn (*Ṛgveda,* 3,62,10), and explains that the three pādas of the hymn stand for the three realms of existence: heavens, earth and the nether-region ('svarga-bhū-pātālāni tri-purāṇi'). The goddess known as 'hṛllekhā' ('heart-streak', a flash of consciousness) manifests herself through 'hrīm-kāra' on the 'tri-kūṭa'; hence she is called Tripurā. She abides in the heart, and her presence is suggested by the fourth pāda of Gāyatrī, 'paro rajasẹ sāvadom', which is essentially esoteric and therefore not articulated or recited.

The first pāda of the Gāyatri hymn is described as the unfoldment of the reality of Brahman ('para-brahma-vikāsinī ādyāni catvāri'), the second as representing Śakti (śaktyākhyāni dvitīyāni) and the third Śiva (śaivāni tṛtīyani). All the sciences (like the Vedas, the purāṇas, the śāstras, the dharma, the jyotiśa and even the medical science) have emerged as a result of the union of Śiva and Śakti ('śiva-śakti-yogāt') which the Gāyatri hymn suggests. The thirty-two letters of the hymn are explained in the

context of the Kāma (śiva) and Tripurā (śakti); and the three pādas in terms of Vāgbhava-kūṭa, Kāma-kūṭa and Śakti-kūta. And fifteen letters of the Śrī-vidyā (pañca-daśākṣarī) are extracted from the Gāyatri hymn. Different Vidyā traditions named after Lopāmudrā, Krodha-muni (viz.Durvāsa), Candra, Nandi, Prabhākara, Ṣaṇmukha, Parama-śiva, Viṣṇu and so on are enumerated.

The second section explains 'traipurāṣṭaka' on the basis of the Yajurvedic hymn 'jātavedase sunavāma somam' (RV, 1,99,1). The entire Śrī-cakra with its nine enclosures is delineated in great detail here. The srṣti-krama and the saṁhāra-krama (called here 'prātilomyena') are also indicated.

The third section deals with the 'mudrās'. The fourth takes up the Vedic hymn 'tryaṁbakam yajāmahe sugandhim puṣṭi-vardhanam' (RV 7,59,12) and prescribes Mṛtyuñjaya-upāsanāon that basis, for obtaining the vision of the Devī ("bhagavatī svāt-mānam darsayati'). The mantras specific to Śiva ('tryaṁbakam yajāmahe' etc RV, 7,59,12), Viṣṇu ('tad viṣṇoh paramam padam' etc. RV, 1,22,20), Sūrya ('haṁsas śuciśad vasuh' etc. RV,4,40,5) and Gaṇapati ('gaṇānām tvā gaṇapatim' etc. RV,2,23,1) are also indicated. Then the ajapa-mātṛkā (haṁsa), which pervades the entire universe and all learning through the fifty letters of the Sanskrit alphabet is prescribed to be recited as Gāyatri at dawn, Sāvitri at midday and Sarasvatī at dusk. Devī-gāyatrī is given in the context:

ऐं वागीश्वरि विद्महे।
क्लीं कामेश्वरि धीमहि।
सौस्तन्नः शक्तिः प्रचोदयात्॥



MAHALAKṢMĪ

All this is described as the 'kriyā-kāṇḍa' (the ritualistic section) of Tripurā. The fifth section is devoted to general problems like purification of the mind, giving up intentionality, rendering mind thoughtless (amanībhāva) and contemplation (dhyāna).

Tripuropaniśad is a much smaller text, with only sixteen passages. It opens with an eulogy of the number

nine which is of great esoteric significance: the yonis are nine, the cakras are nine, the yogas are nine and the yoginīs are nine; the cakra-goddesses are nine and the mudrās are nine. Likewise, three is an important number: the goddess resides in the three lines (viz. the triangle, 'yas tisro rekhāh sadanāni'); the gunas are three, the enclosing girdles are three. This is with obvious and special reference to Śrī-cakra, which is an expression of Tripurā. The text ends by identifying 'bhaga' with Śakti, and 'bhagavān' with Śiva; the two together are providers of welfare here; they are equally important, equally potent and powerful; it is their combined energy that is the unaging source of the phenomenal manifestation.

भगः शक्तिर्भगवान् काम ईश उभा दाताराविह सौभगानाम्। समप्रधानौ समसत्त्वौ समोजौ तयोः शक्तिरजरा विश्वयोनिः॥

(5)

Saubhāgya-lakṣmyupaniṣad is based on the fifteen hymns collectively known as 'Śrī-sūkta', belonging to the Khila portion of *Ṛgveda* and said to have been perceived by the three sages'who were sons of Lakṣmī, Ānanda, Kardama and Ciklīta. The discourse given by Ādi-nārāyaṇa to the sages who desired to be instructed in 'saubhāgya-lakṣmī vidya' identifies Sri (viz. Lakṣml) with Agni (viz.fire-god) as the deity of this group of fifteen hymns. She is the mother of all the worlds (sakala-bhuvana-mata); and provider of all aspects of prosperity and plenty (saubhagya, samrddhi). However, the text makes it clear that only those devotees who are free from desires are eligible to worship this goddess with success ('niṣkamanam eva sri-vidya siddhih').

After detailing the ritualistic involvement of the recitation of Sri-sukta, the text proceeds to explain yoga as the means of knowledge and as the instrument of spiritual unfoldment.

योगेन योगो ज्ञातव्यो योगो योगात्प्रवर्धते।
योऽप्रमत्तस्तु योगेन स योगी रमते चिरम्॥

The procedure of prāṇāyāma and the preliminaries are clearly indicated, but greater attention is paid to the symptoms of success that occur in gradual measure:

(१) विचित्रघोष संयुक्तानाहते श्रूयते ध्वनिः।
दिव्यदेहश्-च तेजस्वी दिव्यगन्धोऽप्यरोगवान्।
सम्पूर्णहृदयः शून्ये त्वारम्भे योगवान् भवेत्॥
(२) द्वितीया विघटीकृत्य वायुर्भवति मध्यगः।
दृढासनो भवेद्योगी पद्माद्यासनसंस्थितः।
विष्णुग्रन्थेस्ततो भेदात् परमानन्दसंभवः।
अतिशून्यो विमर्दश्-च भेरीशब्दस्ततो भवेत्॥
(३) तृतीयां यत्नतो भित्त्वा निनादो मर्दलध्वनिः।
महाशून्यं ततो याति सर्वसिद्धिसमाश्रयम्॥
चित्तानन्दं ततो भित्वा सर्वपीठगतानिलः
निष्पत्तौ वैष्णवः शब्दः क्वणतीति क्वणो भवेत्॥

(४) एकीभूतं तदा चित्तं सनकादिमुनीहितम्
अन्तेऽनन्तं समारोप्य खण्डेऽखण्डं समर्पयन्।
भूमानं प्रकृतिं ध्यात्वा कृतकृत्योऽमृतो भवेत्॥

Interesting is the ideology of gradation in yogic vacuity (śūnyatā) as one advances: śūnya, ati-śūnya and mahā-śūnya. The first stage indicates 'fullness of heart'

(sampūrṇa-hṛdaya), or a complete sense of contentment, which is the initial achievement of yogic practice. The second stage involves the entrance of the vital current into the central suṣumṇā channel, resulting in supreme happiness (paramānanda). The third stage is marked by the bliss pervading the entire being (cittānanda). In the three stages,! sounds heard within the heart (anāhate) become increasingly subtle: tumultuous noise (vicitra-ghośa), roar of a big drum beat with sticks (bherī-sabda), sound of a hand-drum (mardala-dhvani); and finally the jingling of an anklet (kvaṇa) before the being becomes entirely absorbed ('ekībhūtam cittam').

Samādhi (at-one-ment) is here defined as the state where the vital currents become extremely attenuated ("yadā samkṣīyate prāṇah'), the mind is entirely dissolved ("mānasam ca pralīyate'), and the organism thus becomes perfectly balanced ('tadā sama-rasatvam'); there is no intenationality whatsoever ('samasta-naṣṭa-saṁkalpah') and along with thoughts, individual awareness too lapses ('manas-śūnyam buddhi-śūnyam').

The last section of the text gives an account of nine psychic centres in the body (cakras): ādhāra (bhaga-maṇḍala, and Kāmarūpa-pīṭha), svādhiṣṭhāna (Uḍyāṇa-pīṭha), nābhi (in which kuṇḍalinī is stationed), maṇi-pūraka, hṛdaya (anāhata), kaṇṭha, tālu, ājñā (Jālaṅdhara-pītha) and ākāśa (Pūrnā-giri-pīṭha).

The last section of the text gives an account of the nine psychic centres (cakra-viveka), recognized in Yoga and tantra:

(1) ādhāra (also called brahma-cakra, bhaga-maṇḍala, where śakti is to be visualized as fire, identified with Kama-rūpa-pīṭha);

(2) Svādhiṣṭhāna (śakti as liṅga facing west, Oḍḍiyāna-piṭha);

(3) nābhi (navel, where Kuṇḍalinī as a flash of lightning lies in the form of a serpent); (4) maṇi-pūraka (5) hṛdaya (heart, liṅga full of effulgence, anahata); (6) kantha (throat, suṣumna shines, flanked by iḍā and piṅgala channels representing moon and sun respectively); (7) tālu (palate, interrupted flow of nectar, Śunya visualized) (8) ājñā (also called para-brahma-cakra), middle of eye-brows, brahma-randhra or entrace to Sahasrāra-padma, Śakti visualized as the smoke-head of fire, dhūma-śikhākāra, Jālandhara-pīṭha); and (9) ākāśa (called where ūrdhva-śakti is visualized, Pūrṇā-giri-pīṭha).

This Upaniṣad is a remarkable reconciliation of the Vedic ritualism and tāntrik ideology through Yoga. It formulates the essential position of the Devyagama: firmly rooted in the Vedic tradition. It borrows the Śrī-vidyā ideology from the tāntrik complex, and adapts Kuṇḍalinī-yoga to the restraint of vital currents (prāṇāyāma) and contemplation (dhyāna) which are preliminary exercises. The tālu-cakra is identified with 'śūnya' (void), the ājñā-cakra with 'ati-śūnya' (transcending void) and the ākāśa-cakra with 'mahā-śūnya' (supreme void).

(6)

Sītopaniśad is the discourse given by Prajāpati the creator to the sages who approached him with the desire to know about the esoteric nature and form of Sitā ("ka sita, kirn rupam' iti). Sita is explained here as mūla-prakṛti (primordial nature -of all existence), mahā-māyā (the great creative energy) and avyaktā (unmanifest). The word Sītā is composed of three letters (tri-var-ṇātmā): 'Sa'

is reality that is undifferentiated and unending; 'ta' is the cosmic unfoldment thereof; and the vowel 'i', which connects the two consonants, represents Viṣṇu-māyā, which is the source of the world-creation (prapañca-bīja), which makes the unmanifest manifest.

Sītā manifests herself first as Śabda-brahma-mayī (the reality of sound as explicated in the Vedic corpus), then as the daughter of king Janaka on earth (appearing from the ploughshare, 'halāgre samutpannā"), and finally as the unmanifest function of ī (īkāra-rūpiṇī avyaktā"). She thus constitutes the letter and spirit of the Vedas, and the entire universe In all its multiplicity of names and forms. She is what the "praṇava' (viz. Om-kāra, which is the epitome of Veda and the world) stands for. Hence she is called 'praṇava-prakṛti'.

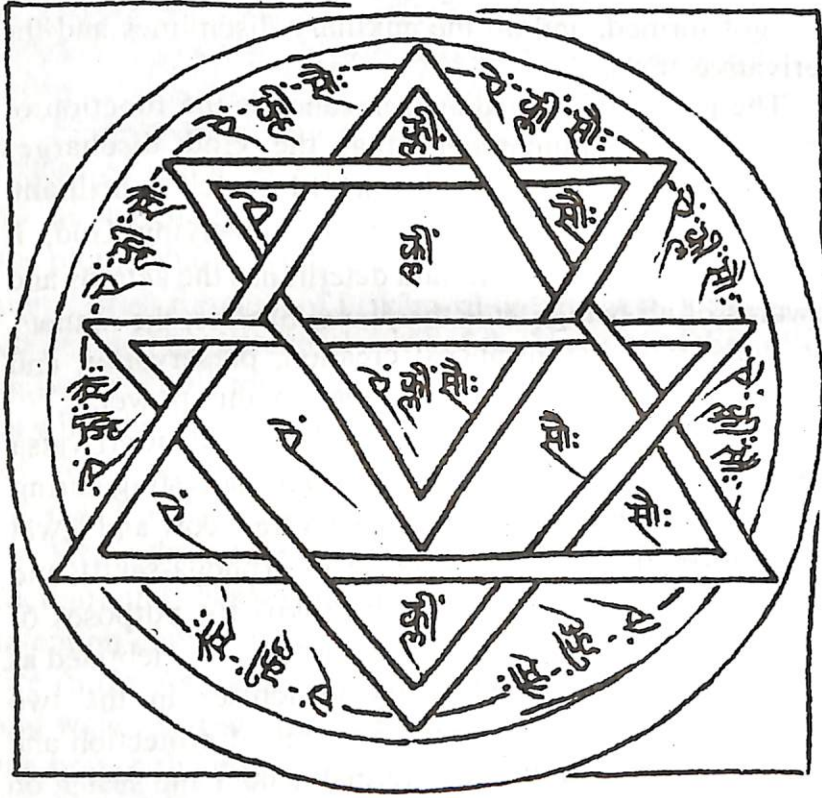
Sītā is three-fold in her power: icchā (intention), kriya (action) and sākṣāt (immediate relevance). The power of intention expresses itself as moon (śrī), sun (bhūmi) and fire (nīlā). As moon, she brings forth all vegetation, life and water, and produces "plenty and fulfillment. As sun, she brings about time and its divisions and makes for the duration of life of all beings. And as fire, she constitutes food and becomes responsible for digestion and all aspects of life involving heat. Further, Śrī (viz. moon) is Lakṣmī, protecting the worlds in accordance with the will of the Lord (viz. Ādi-nārāyaṇa); Bhū-devī is the entire stretch of earth and the fourteen worlds, as the support for all creatures and all material things; Nīlā assumes diverse forms for nourishing the living beings.

The power of action (kriyā-śakti) manifests itself as the initial sound from Viṣṇu's mouth ("harer mukhān-nādah'): from this sound comes about 'bindu'; and from

'bindu', omkāra (praṇava); it is from oṁkāra that Rāma-vaikhānasa mountain emerged; on this mountain the Vedic lore got formed, and all the auxiliary disciplines and the derivative texts.

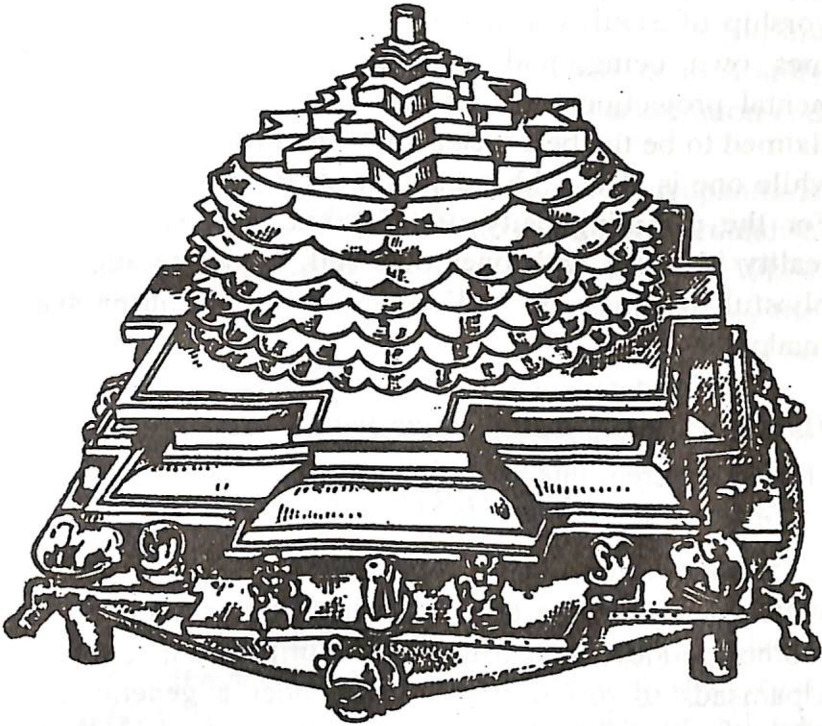
The power of immediate relevance is the function of protection and punishment that the God discharges (nigrahānugraha-rūpa); this is tranquil as well as brilliant, patent as well as hidden; ever accompanying God, it assumes a variety of forms and determines the actions and rewards of all beings. It is the power of time, the planets, the gods and circumstances; creation, preservation and destruction are actually expressions of this power.

Icchā-śakti again occurs in three forms: as the śrī-vatsa mark on Viṣṇu's right chest (yoga-śakti, for resting during the great dissolution); as the celestial tree, cow and jewel which fulfil all that the devotee desires (bhoga-śakti); and as the iconic representation (vīra-śakti) for purposes of worship and contemplation. The last form is celebrated as Vīra-lakṣmi, four-armed (carrying lotuses in the two upper hands, and showing the gestures of protection and boon-bestowal with the two normal hands) and seated on a throne under the celestial tree of wish-fulfillment (kalpa-taru-mūle); she is surrounded by all the gods, and four elephants pour nectarine water on her from bejewelled pots. Kāma-dhenu stands near her. Sun and moon provide lamps for her; Tuṁburu and Nārada entertain her with their music; Rākā and Siñivālī (the lunar goddesses) hold parasols for her; and the flywhisks are carried by Hlādinī and Māyā; Svāhā and Svadhā (the fire-goddesses) fan her. She is the cause of all things and she constitutes all the effects (sakala-kāraṇa-kārya -karī).



BĀLĀYANTRA

This text eulogizes the Vaikhānasāgama as the first lore that appeared, even before the three Vedas, as a result of the power of action ("vaikhānasa-matas tasmin-ādau pratyakṣa-dar-śanam; smaryate munibhir nityam vaikhānasa-matah param'). It is well-known that the vaikhānasa outlook aligns itself to the Vedic tradition completely and unequivocally. Here therefore is an attempt to trace Devyāgama to its Vedic sources.



MERU-CAKRA

(7)

Bhāvanopaniśad has become well-known because of the commentary the great tāntrik authority, Bhāskara-rāya-makhin, wrote on it. It is a text frequently followed by the practitioners of Śrī-vidyā, as it explains, although in a very cryptic manner, the symbolisms involved in Śrī-cakra, which is of the form of the nine powers ('nava-śakti-rūpam'). This text is held sacred by both the 'hādi' and 'kādi' divisions of the Śrī-vīdyā practitioners ('kādi-hādi-matoktena bhāvanā pratipāditā").

The expression 'bhāvanā' is here taken to mean internal worship of Śakti, visualizing Śrī-cakra as identical with ones own being, and offering worship only through mental projections and visualizations. This approach is claimed to be the best means of achieving liberation even while one is alive ('bhāvanā-paro jīvan-mukto bhavati'). For the presiding deity of Śrī-cakra, Kāmeśvari, is in reality identical with ones own self, complete and ever blissful ('kāmeśvarī sadānanda-ghana paripūrṇa-svātmaikya-rūpa devatā")

(See for details, the author's *The Tantra of Srī-Cakra: Bhavanopaniśat*, Sarada Prakashana, Bangalore 1983).

THE DISTINCTION

As said earlier, there are several books called Upaniṣads, which deal with the cultic details of the worship of the mother-goddess. It is usual for the printed collections of Upaniṣads to group all of them under a general head "Śāktopaniśads", as distinguished from the general Vedāntic Upaniṣads and sectarian Upaniṣads. It was also indicated that not all the Śāktopaniśads can rightly be described as Devyupaniśads, although many ideas and practices obtain in common between them. The major points of distinction may here be explained.

Devyupaniśads, unlike the other Śāktopaniśads, align themselves to the Vedic tradition both in letter and spirit. They contain the 'viniyogas' of several Ṛgvedic hymns, although they nominally belong to the *Atharva-veda* Their practical involvement is more in keeping with Pātañjala-yoga than with the tantras. Nyāsas and mudrās are-secondary iṇ importance. Contemplation (dhyāna) is

extolled, and liberation from the trans-migratory world (mukti) is held out as the reward. Iconographic representation of the forms of the Devī is invariably sāttvic, and is but a preliminary aid for concentration and devotion.

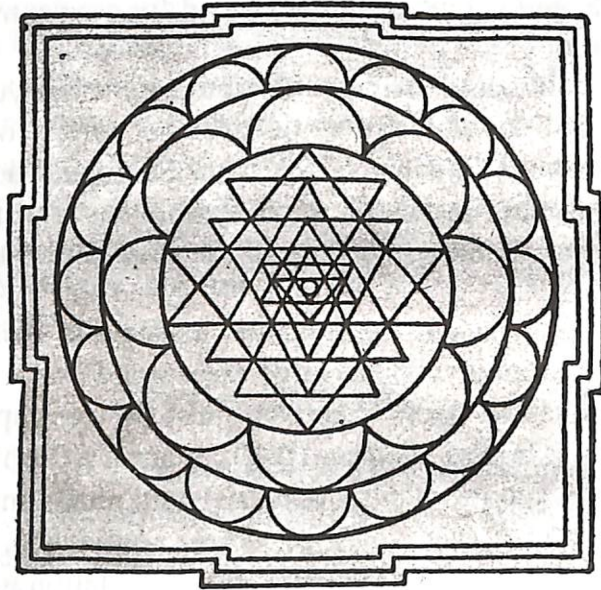
In contrast to the contents of the eight Devyupaniśads described above, we may note the seemingly outlandish prescriptions in some of the other Śāktopaniśads. While it is possible to see in them symbolic suggestions, the danger of literal application of the suggestions cannot be denied.

Kālikopaniśad, for instance, insists that Kāli who is dark like cloud, who has large breasts and fierce tusks and who is seated upon a, corpse, must be worshipped with the five 'ma's: matsya (fish), māmsa (flesh), madya (liquor), mudrā (tāntrik stances) and maithuna (sexual gratification) (sadā-pañca-makāreṇa pūjayet'). Pleasing the woman, the devotee must offer as oblation water from her pudendum as libation for the goddess; in all the sequences of worship, this water is to be used ('yoṣit-priyakaro, bhagodakena tarpanam, tenaiva pūjanam kuryāt').

The employment of the five 'ma's figures prominently in Śāktāgama division outside Devyāgama. We read in *Mahā-nir-vāṇa-tantra* (5,22 and 23) that worship of Devi without these articles would be heretic, would be in vain and would be beset with obstacles repeatedly:

मद्यं मासं तथा मत्स्यं मुद्रा मैथुनमेव च।
शक्तिपूजाविधानाद्यैः पञ्चतत्त्वं प्रकीर्तितम्॥

पंचतत्त्वं विना पूजा आभिचाराय कल्पते।
नेष्टसिद्धिर्भवेत्तस्य विघ्नस्तस्य पदे पदे॥



ŚRĪ-CAKRA

Of course, there is a symbolic interpretation of these articles, which will be dealt with later.

Kāmarāja-kīlitoddhāropaniśad, another Śākta-upaniṣad, also prescribes that the five 'ma's must be employed in worship ('ma-pañcakena pūjā kāryā'), and promises that the worship would result in the devotee becoming a favourite of all women ('sarva-yuvatīnām priyo bhavet')! And it is roundly declared here that there are no restraints of discipline in this worship ('nāpi pūjāyām vrata-niyamah').

Rāja-śyāmala-rahasyopaniśad, which holds out the benefits of all the celestial enjoyments for the devotee ('devendra-bhoga-pradā bhavati'), points out that copulation at the end of secret worship would please the gods ('sarva-kāmya-rahasya-pūjānte maithunam devatā-prīti-karam bhavati').

Śyāmopaniśad, which provides for the worship of a chosen lady as the Devi in all her limbs ('devīm sarvāṅgeṇādau saṁpūjya') prescribes that water from her pudendum must be used for purposes of libation, and that the five 'ma' - articles must be employed in worship ('bhagodakena tarpaṇam pañca-makāreṇa pūjanam etasyāh').

The attitudes of the devotee that become evident in some of these Śāktopaniśads are not only pervert but wicked. We find here the devotee seeking Devīs aid to strike terror into the hearts of enemies and to hurt them in various ways. *Vana-durgopaniśad*, for instance, asks Devi to 'tie up' (bandhaya), 'strike' (hana), "burn up' (daha), 'bake' (paca), 'churn' (matha), 'break' (bhañjaya) and 'destroy' (vi-dhvaṁsaya) the persons disliked by the devotee.

A typical formula employed in such dark and sinister rituals is given in *Vidyārṇava-tantra*: the goddess who is red-complexioned and clad in red-garments and who is described as the daughter of Atharvaṇa, is sought to burn up the legs of the enemy as he walks about, to burn his buttocks when he sits down, to burn his mind when he sleeps, to burn his heart when he is awake and to strike him, bake him and burn him until he relents and surrenders himself.

ओं कटके कटुकपत्रे सुभगे आसुरि रक्ते रक्तवाससे अथर्वणस्य दुहिते अघोरे अघोरकर्मकारिके, अमुकस्य गतिं दह दह, उपविष्टस्य गुदं दह दह, सुप्तस्य मनो
दह दह, प्रबुद्धस्य हृदयं दह दह, हन हन, पच पच,
तावद्दह तावत्पच यावन्मे वशमायाति, हुं फट् स्वाहा॥

It is undoubtedly such texts that gave the Tāntrik literature a bad name, and created a strong aversion among the people for tāntrik practitioners, quite justifiably. It is important therefore to distinguish Devyāgama from the cult of black magic and sorcery which the Vedic tradition frowns upon. The details of Devyāgama are prevalent among the people, at the folk level as well as at the level of adherents of Vedic traditions, for there is nothing in them that is outlandish, wicked, antimonial or anti-social. Devyāgama has a philosophy of its own, which accords with Vedānta and its practice involves a judicious admixture of the tantra, yoga and Vedic rituals, avoiding the excesses in each of them. Its principal component is Śrīvidyā, the sole purpose of which is ultimate emancipation ("mokṣaika-hetur-vidyā tu śrī-vidyā nātra saṁśayah', *Brahmāṇḍa-purāṇa).*

Chapter II

THE SAMAYA IDEOLOGY

The theory and practice of Devyāgama is collectively known as Vidyā. *Tripurā-tāpaniyopaniśad* (1,2) mentions that there are as many as twelve vidyās which are important; they are named after the first promulgators: (1) Lopāmudrā, (2) Durvāsa, (3) Manu, (4) Candra, (5) Madana (Kāmarāja), (6) Kubera, (7) Nandi, (8) Prabhākara, (9) Śaṇmukha, (10) Agastya (11) Parama-śiva, and (12) Viṣṇu.

Parānanda-tantra (11,5-6) gives the twelve vidyās differently.

मनुश्चन्द्रः कुबेरश्च लोपामुद्रा च मन्मथः।
अगस्तिरग्निः सूर्यश्च इन्द्रः स्कन्दः शिवस्तथा।
क्रोधभट्टारको देव्या द्वादशामी उपासकाः।

Bahvṛcopaniśad, however, speaks only three as significant, among the vidyās leading to the transcendental goddess (parā-śakti); known generally as Śāṁbhavī-vidyā, it could be Kādi-vidyā, Hādi-vidyā or Sādī-vidyā. The text does not describe the three approaches, nor does it distinguish between them.

Tripuropaniśad mentions only two vidyās which may, by the descriptions, be identified with Hādi arid Kādi. After giving the familiar śrī-vidyā formula 'Kāmo-yonih kama-kalā vajra-pāṇih' etc, the text calls it the first vidyā (viśva-mātādi-vidyā) (verse 8).

Another vidyā is described as an alternative ('yadvā); 'stana-bimbam ekam mukham cādhas trīṇi guhā-sadanānī. (verse11)

Distinction is also drawn between Bhaga, which is Śakti, and Bhagavān, which is Śiva, although the two are held equally important and real (sama-pradhānau sama-sattvau samojau'). (verse 14). There is a suggestion that one of the vidyās is Vedic, and the other different ('iyam anyā ca vidyā') (verse 16). *Bhāvanopaniśad* also speaks of the two varieties of contemplation and visualization: Kādi and Hādi ('kādi-hādi-matoktena bhāvanā pratipāditā).

But texts like *Ātharvaṇa-dvitīyopaniśad* and *Śrī-vidyā-tārakopaniśad* upheld the supremacy of the Kādi division of Śrī-Vidyā. Trisatī roundly procianted

श्री विद्यैव तु मन्त्राणां तत्र कादिपथा परा॥

Parānanda-tantra (11,9), also said

कामराजो पासितेयं विशिष्टा पूर्वतो भवेत्।

This was because Kādi accepts Vedic authority and formulates its position in accordance with the Vedic tradition. It stood quite distinctly from Hādi (which included the Vāma approach which was contrary to the Vedic position, 'vāmo viparīto vedār-tho vā ācārah'). The word Samaya also means Vedic convention as was earlier mentioned, and hence the Kādi division also came to be known as Samaya.

The idea of 'Samaya' as the distinguishing feature of Devyāgama has already been introduced; and it was also indicated that internal worship (antaryāga) is the essential aspect of Samaya approach. Benoytosh Bhattacarya in his introduction to *Śakti-saṅgama-tantra* has this to say:

"Samayas are those who believe in the sameness of Śiva and Śakti, and in the rousing of the kuṇḍalinī power through successive stages of upāsanā, tapas...

This form of worship in respect of Samayācāra is entirely and purely internal".

Śakti-saṅgama-tantra distinguishes between the Hādi-division (ascribed to Lopāmudrā) and the Kādi-division (having as formulators, Indra, Candra, Manu and Kubera) in terms of the discipline and restrictions. The Had! is full of rules and regulations, and the devotee has to abide by them meticulously, whereas the other division is free from such restraints.

हादौ तु नियमाः प्रोक्ता यमसंयमनादयः।
कादौ तु नियमो नास्ति स्वेच्छया धर्ममाचरेत्॥

And this text identifies the Kādi-division with Samaya; according to *Kārnakalā-vilāsa*, this is known as parā-vidyā. Samaya here means only worship (arcanā) conducted in the space within the heart ('hṛdayākāśa-madhye'). This is also claimed to be earlier than the other division, easier to follow and acceptable to all yogis. *Rudra-yāmala* (in ten chapters) eulogizes this approach, which is intimately associated with the five auspicious scriptures given by the five sages Vasiṣṭha, Śuka, Śaunaka, Sanandana and Sanat-kumāra (śubhāgama-pañcaka).

One of the above- mentioned scriptures, *Sanatkumāra-saṁhitā*, mentions that the Samaya worship, which is in perfect accord with the Vedic tradition and also with Vedānta, is calculated to bring about liberation while one is alive. This text gives internal worship (antarārādhanā) as the distinguishing feature of the Samaya approach. External worship is said to be resorted to by common

people whose eyes are set on mean, mundane and material benefits. And among those given to external worship are included the Kaulas, the Kṣapaṇakas, the Kāpālikas, the Vāma-mārgis, the naked ascetics and the tāntriks.

बाह्यपूजा न कर्तव्या कर्तव्या बाह्यजातिभिः।
सा क्षुद्रफलदा नृणं ऐहिकार्थैकसाधनात्॥
बाह्यपूजारताः कौलाः क्षपणाश्च कपालिकाः।
दिगम्बरा वीतवासा वामकास्तन्त्रवादिनः॥
अन्तराराधनपरा वैदिका ब्रह्मवादिनः।
जीवन्मुक्ताश्चरन्त्येते त्रिषु लोकेषु सर्वदा॥

The adherents of the external mode of worship enumerated here are identified differently. One authority describes kaulas as those who worship ādhāra-cakra (the lowest psychic centre in the human system, viz. mūladhāra), kṣapaṇakas as the worshippers of the actual female sex organ (pratyakṣa-yoni) as sakti, the Kāpālikas as the followers of *Bhairava-yāmala.* and the Vāma-mār-gis as the proponents of *Vāmakeśvara-tantra.* All these groups of practitioners are outside the Vedic tradition and do not subscribe to the idea of Brahman as the supreme reality.

Gauḍa-pāda's *Subhagodaya* speaks of Kula and Samaya as variant approaches of the same ideology:

तवाज्ञायां विद्युन्नयति नियताभाक्षरमयी
स्थिता विद्युल्लेखा भगवति विधिग्रन्थिमभिनत्।
ततो गत्वा ज्योत्स्नामयसमयलोकं समयया
पराख्या सादाख्या जयति शिवतत्त्वेन मिलिता॥

भवेन्मूलाधारं तदुपरितनं चक्रमपि त-

द्द्वयं तामिस्राख्यं शशिकिरणसम्मेलन वशात्।
तदेतत्कौलानां प्रतिदिनमनुष्ठेयमुदितं
भवत्या वामाख्यं मतमपि परित्याज्यमुभयम्।।

अमीषां कौलानां भगवति भवेत्पूजनविधि-
स्तव स्वाधिष्ठाने तदनु च भवेन्मूलसदनम्।
अतो बाह्या पूजा भवति भगरूपेण च ततो
निषिद्धाचारोऽयं निगमविरहो निन्द्यचरितम्।।

सहस्रारं बिन्दुर्भवति च ततो बैन्दवगृहम्
तदेतस्मात् ज्ञानं जगदिदमशेषं प्रकरणम्।
ततोमूलाधारद्वितयमभवत्तद्दशदलम्
सहस्राराज्जातं तदिति दशधा बिन्दुरभवत्।।

तदेतद् बिन्दोर्यद्दशकमभवत्तत् प्रकृतिकम्
दशारं सूर्यारं नृपदळमभून्नेत्रकमलम्।
रहस्यं कौलानां द्वितयमभवन्मूलसदनम्
तथाधिष्ठानं च प्रकृतिमथ सेवन्त इह ते।।

अतस्ते कौलाः स्युर्भगवति दृढप्राकृतजना
इति प्राहुः प्राज्ञाः कुलसमयमार्गद्वयविदुः।
महान्तः सेवन्ते सकलजननीं वैन्दवगृहे
शिवाकारां नित्यां अमृतझरीं बैन्दवकलाम्।

This is an important distinction made between the Kula-system and the Samaya-system, although the background ideology is the same. The ideology relates to the psychic centres called 'cakras' in the human constitution. Situated along the conceptual backbone (merudaṇḍa), the basal cakra is 'mūlādhāra' (the root-support or foundational centre), situated in the perineum or the seat of all pleasurable experience. It is dominated

by desires, which are psychophysical. The next cakra is 'svādhiṣṭhāna', seated in the region of penis. The Kaulas attach importance to these two cakras, and their concept of Śakti relates essentially to the physiological needs and psychological urges. That is why their mode of worship is external (bāhya-pūjā), and their outlook is transactional (dṛḍha-prākṛta).

The Samayins, on the other hand, reject the value of these two (lower) cakras, and prescribe that worship of the Devī must be conducted only at higher levels, viz. from maṇipūra to Sahasrāra. Worship at each level has its appropriate benefits: at maṇipūra effective orientation to the Devi by living in a realm close to the Devi's (sārṣṭi); at anāhata residence in the same realm as the Devī (sālokya); at visuddha proximity to the Devī (sāmīpya); and at ājñā obtainment of form similar to the Devī's (sārūpya). Worship at the ājñā-cakra brings about intent contemplation of the form of Devī, and assumption of the same form on the basis of 'bhramara-kīṭa-nyāya'. But the highest centre that the Samayins value is Sahasrāra (which is about four finger breadths above the crown of the head), which is described as the 'citadel without support' (nirālamba-puri), viz. outside the psycho-physical constitution. It is here that the primal power (ādyā-śakti) dwells; and worship at this centre secures the highest bliss (parānanda).

The Samayins regard the two cakras at the bottom (mūlādhāra and svādhiṣṭhāna) as "dark worlds' ('tāmisrākhyam'), because the role of knowledge (jñāna) is minimal here or altogether excluded. It is knowledge that becomes increasingly comprehensive and clear as one moves from manipūra to Sahasrāra. When psychic energy

and spiritual knowledge become identical (sāmya), Samaya is experienced as the union of Śiva and Śakti;

Śiva becomes Kāmeśvara and Kameśvarī becomes Śivā The similarity of both form and name (rūpa-sāmya and nāma-sāmya) is an important consideration, because this similarity it is that makes Śiva samaya and Śakti samayā; and the two as equally important (sama-pradhāna).

The concept of Samaya involves identity in five distinct aspects:

(1) adhiṣṭhāna-sāmya; the identity of Śiva and Śakti as the foundation of phenomenal manifestation, at the cosmic level as well as at the individual level;

(2) anuṣṭhāna-sāmya: the identity of Śiva and Śakti as engaged in the creative process, in the unfoldment of the phenomena as well as of the spiritual potentiality in the individual;

(3) avasthā-sāmya: the identity of Śiva and Śakti in the condition that they assume in order to create (sṛṣṭi), preserve (sthiti) and withdraw (saṁhāra) the phenomenal universe, and in order to conceal the reality from the individual consciousness (tirodhāna) and to bestow grace on the individual devotee and make for his liberation (anugraha). Śiva's 'tāṇḍava' (masculine dance) and Śakti's 'lāsya' (feminine dance) are in essence the same;

(4) rūpa-sāmya: the identity of the iconic and aniconic forms assumed by Śiva and Śakti for cosmic processes and individual bondage and emancipation and also the identity of forms in worship (as for instance liṅga for both); and,

(5) nāma-sāmya: the identity of the verbal characterizations of the two complementary and identical principles at work, viz. Śiva and Śakti. Names like Śiva

and Śivā, Tripura and Tripurā, Kāmeśvara and Kāmeśvarī, Bhava and Bhavānī, Śaṁbhu and Śāṁbhavī, Rudra and Rudrāṇi, Sundara and Sundarī are illustrations.

Hence Kādi-vidyā (which is another term for Samayācāra) is known as Śiva-vidyā. Dakṣiṇā-mūrti is given as the seer (ṛṣi) of this vidyā. The expression 'dakṣiṇā" actually means a woman, the feminine principle which is competent to create, unfold and manifest; and when 'dakṣiṇā" assumes a form, Dakṣiṇā-mūrti as a variety of Śiva's līlā-mūrtis results: Dakṣinā-mūrti as ardha-nārī. Kāmeśvara and Kāmesvarī are together regarded as the deities (devatā) for the Kādi-vidyā.

The Kaulas and the Vāmācārins do not recognize this enduring and essential identity between Śiva and Śakti, although they do recognize the possibility of their ultimate identity. They do not subscribe to the five-fold aspects of identity, mentioned above, Śrī-cakra, the crystallization of the Samaya ideology, emphasizes the inseparability of Śiva and Śakti at any level of phenomenal or psychic manifestation. The persistent feature in this representation is the commingling of the Śīva-cakras and Śakti-cakras (see for details the author's *Śrī-cakra,* Sri Satguru Publications, Delhi, 1989).

It must be noted that Śrī-vidyā is closely associated with the lunar lore (candra-jñāna) explained in the Śubhāgama-pañcaka (viz. the five saṁhitās). According to Lakṣmīdhara the commentator on *Saundarya-laharī,* Śrī-cakra is identical with the moon's orb (candra-maṇḍala). But there is a difference in the Samaya and Kaula understandings thereof. The Samayins locate the moon's orb in the head of the devotee, and identify it with the thousand-petalled lotus (sahasrāra). The waxing and waning

of the moon provides fifteen digits for the moon (candra-kalā) and become responsible for the fifteen days of the lunar month (tithi). When in each fortnight beginning from the first day (pratipat), the moon "comes out of the sun', ending with the fifteenth day, when all the digits 'come out' it is the bright fortnight. When all the digits return to the moon, it is the dark fortnight. The separation of the fifteen digits of the moon from the sun is 'full-moon' (paurṇamāsī), and the identification of all the moon's digits in the sun is 'new-moon' (amāvāsyā). The fifteen letters of the Śrī-vidyā mantra (pañca-daśi) correspond to these fifteen digits.

The practitioners of Śrī-vidyā worship these digits as deities on each of the days of the fortnight. The digit-deities are called:

(1) Tripura-sundarī (2) Kāṁeśvarī, (3) Bhaga-mālinī (4) Nitya-klinnā, (5) Bheruṇḍa, (6) Vahni-vāsinī, (7) Vajreśvarī or Mahā-vidyā, (8) Raudrī, (9) Tvaritā, (10) Kula-sundarī, (11) Nīla-patākā, (12) Vijayā, (13) Sarva-maṇgalā, (14) Jvālā, (15) Mālinī. These digit-deities (called tithi-nityās) are identified with the several aspects of Śrī-vidyā.

In Gauḍāpada's *Subhagodaya*, the fifteen deities are given as so many phases of the moon: (1) Darśā, (2) Dṛṣṭā, (3) Darśatā, (4) Viśva-rupā, (5) Sudarśanā, (6-7) Āpyāya-mānā, (8) Apyayā, (9) Sūnṛtā, (10) Irā, (11) Āpūrya-mānā, (12-13) Āpurya-māṇā pūrayantī, (14) Pūrṇā, (15) Paurṇamāsī (cf. Lakṣmīdhara's comm. on *Saundarya-laharī*, 32). The samayin outlook emphasizes the realization of the identity of these nityā-deities with Śri-cakra, as prescribed in the Candra-kalā-jñāna of 'Bhairava-yāmala' ("cakra-nityayor 'aikyam'), and also the identity of these

deities with the lunar digits ('nityā-pratipadādi kalayor aikyam').

The moon as contained in the ājñā-centre is said to have fifteen digits (kalās), but in all of them the sixteenth digit which is in sahasrāra is reflected. But moon as Śrīcakra is one kalā only, and this is the supreme kalā.

आज्ञाचक्रगतचन्द्रे पञ्चदशकलाः, षोडश्याः कलायाः प्रतिफलनं च। श्रिचक्ररूपचन्द्रबिम्बे एकैव कला, सा परमा कला।

(Lakṣmī-dhara on *Saundarya-laharī*, 32).

The Kaulas worship the digit-deity that is specific to a particular lunar day (tithi) of the fortnight. But the Samayins worship all the fifteen digit-deities every lunar day, as all the digits are comprehended in the moon which is the sixteenth digit (ṣoḍśī-kalā or Śrī). It is to this great constant (mahā-nityā), the other digit-deities owe their existence and function.

कौलमते चन्द्रकलात्मकानां षोडशनित्यानां प्रतिदिनमेकैकस्यैव तिथिनित्यायाः पूजनं विहितं, समयमते तु षोडशकलायाः पञ्च दशकलास्वन्त र्भावात् बैन्दवस्थाने पञ्चदशकलानां महानित्याकलायां अन्तर्भावसम्भवाच्च प्रत्यहं पञ्चदशनित्यानामाराधनं विहितम्॥

(*Śrī-cakra-vilasana,* p.225)

The lunar digits that are observable In a fortnight as the moon waxes or wanes are of course fifteen; the sixteenth digit is not similarly observable. But the sixteenth digit (ṣoḍaśī-kalā) is imagined by the Samayins as the source of all the fifteen digits (sarva-kalā-bīja-rūpa) and

hence consists of all the digits. But it is extremely subtle (sūkṣma) and unmanifest (avyakta). From an external standpoint, there are only fifteen digits, but for an inner vision there is the sixteenth digit, which is more important than all the fifteen; there is no waxing or waning for this, for it is transcendental.

Vīra-rāghava's *Śrī-vidyā-mantra-bhāṣya* provides this explanation:

कथं चन्द्रस्य षोडशकलामयत्वेन षोडशाक्षरत्वमिति वक्तुं
युक्तमिति चेन्नैष दोषः। यद्यपि चन्द्रस्य कलाः षोडशैव
तथापि प्रतिपदादि तिथिरूपाः पञ्चदशकला एव शुक्लकृष्णपक्षयोः
वृद्धिक्षयरूपेण सर्वैः सम्प्रदृश्यते, नैव षोडशी कला दृश्यते।
न च षोडशी कलैव नेति शक्यं, षोडश्याः कलायाः अभाव
अमान्ते चन्द्रस्यैव नाशप्रसंगात्। तस्माद्यथा चन्द्रस्य षोडशी
कला सर्वकलाबीजरूपा क्षयवृद्धिरहिता सर्वकलामयी सादाख्या
परा कला सूक्ष्मा पञ्चदशतिथिरूपकलास्वेवान्तर्भूता॥

(*Trikāṇḍa-sārārtha-bodhinī*, Madras, 1960, pp.41-42)

This text (p.41) also explains that the two versions of Śrī-vidyā, pañcadaśī (fifteen-lettered mantra) and ṣoḍaśī (having Śrīm as the sixteenth letter) are essentially the

same. What is apparent as fifteen-lettered is in actuality sixteen lettered. The last division of the mantra, 'Sa-kalā' refers indeed to the presence of all the digits of the moon.

अन्त्य खण्डे सश्चन्द्रः, सकारस्य चन्द्रबीजत्वात्। तस्य कलाः षोडश। ता एव कलाः षोडशाक्षराणीति क्लिष्टरूपके यस्याः सा सकला। सा च ह्रीं विद्या च षोडशाक्षरी विद्येत्यर्थः॥

Lakṣmīdhara's commentary on *Saundarya-laharī* also says that the three divisions of the fifteen-lettered mantra imply a fourth division (turīya-khaṇḍa), where Kāmakalās the transcendental reality reigns, unmanifest but essential.

तुरीयस्वरूपा कामकला, सूक्ष्मरूपेण विराजते। सैषा षोडशी विद्या पञ्चदशाक्षरीति।

The Samayins regard the number of letters in the Śri-vidyā-mantra beginning with 'ka' (hence kādi) as sixteen, for the letter 'Sa' in the third and last division symbolizes moon ("sa-varṇasya soma-vācitvāt ṣoḍaśa-kalā-mayah'); the letter 'sa' is given in the tāntrik lexicons as the seed of moon ('sa'ś candra-bījah'). Moon is located in the centre of the thousand-petalled lotus (or the sahasrāra) on the head of the human being. It is therefore that the Samaya worship of the Mahā-nityā (the sixteenth digit, which covers all the fifteen) is conducted at the Sahasrāra centre.

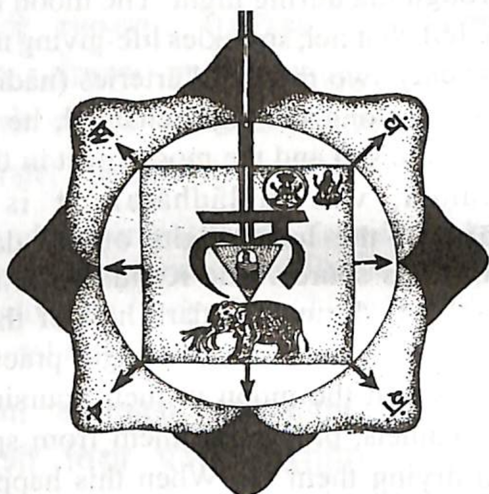
Sanatkumāra-saṁhitā, included in the 'Śubhāgama-pañcaka' of the Samayins explains this detail, with reference to Kuṇḍalinī. There are two paths, deva-yāna (the path of the gods) and pitṛ-yāna (the path of the ancestral spirits), and they are presided over by sun and moon respectively.

The paths are microcosmically represented by the two vital channels piṅgalā and idā (right and left). The sun courses through piṅgalā during day time, and the moon courses through iḍā during night. The moon as he courses through the left channel, sprinkles life-giving nectar (amṛta) over the seventy-two thousand arteries (nādis); but when the sun moves along the right channel, he dries up the nectar. When the sun and the moon meet in the 'basal pit' (ādhāra-kuṇḍa, viz. mūlādhāra), it is new-moon (amāvāsyā). All the lunar digits of the dark fortnight emerge from this source. The Kuṇḍalinī is said to sleep in the 'basal pit' during the dark half of the month.

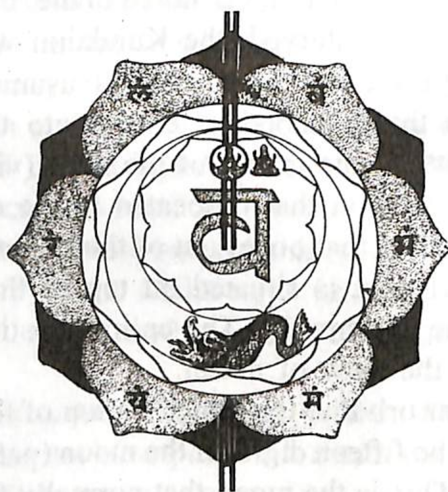
In the Samaya tradition, the yogic practices help to arrest the sun and the moon in their coursing along the two vital channels, preventing them from sprinkling the nectar and drying them up. When this happens, the fire in the svādhiṣṭhāna centre is set ablaze by the prāṇa-wind, and dries up the nectar that is stored in the 'basal-pit' (viz. mūlādhāra). Thus starved, the Kuṇḍalini wakes up and rises through the central channel (suṣumṇā); piercing through the three 'knots', it enters into the thousand-petalled lotus on the crown of the head (viz. Sahasrāra) and bites the moon that is located in the center of this lotus. The nectar that oozes out of the bitten moon floods the lunar orb that is situated on top of the ājñā centre (between the eye-brows). The entire constitution is then flooded by the flow of nectar.

The lunar orb that is situated on top of the ājñā centre consists of the fifteen digits of the moon (pañcadaśa-kalāh or nityāh). This is the moon that normally functions. But the moon located in the sahasrāra centre is an aspect of pure, undifferentiated consciousness (cit-kalā); it is also

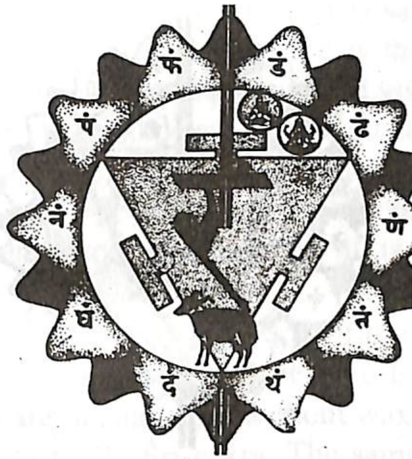
supreme bliss (ānanda-rūpa), the very self. This is the moon that the Samaya worship visualizes, the moon that supports, comprehends but transcends the moon of fifteen digits.



MŪLĀDHĀRA CAKRA

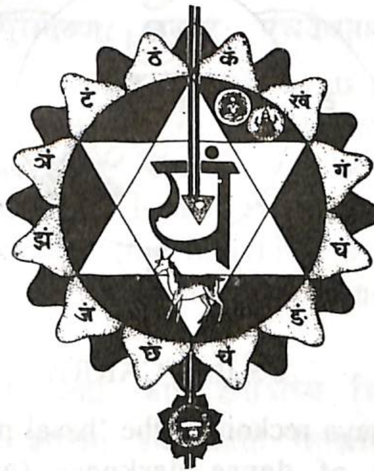


SVĀDHIṢṬHĀNA CAKRA

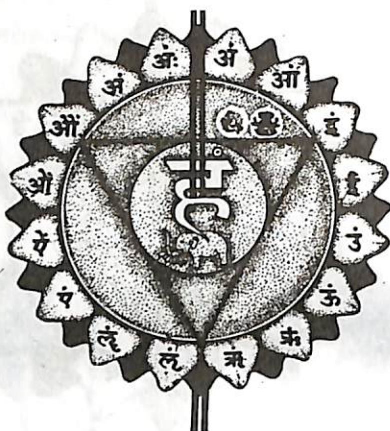


MANṆPUTRA CAKRA

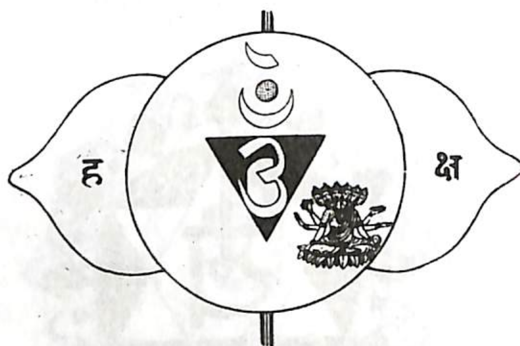
MAṆIPUTRA



ANĀHATA CAKRA



VISUDDHA CAKRA



ĀJṄĀ CAKRA

In the Samaya reckoning the 'basal pit" (mūlādhāra) is the realm of dense darkness (andha-tāmisra). Svādhiṣṭhāna' is the realm of darkness (tāmisra); maṇipūra is a realm of mixed light and darkness. The bright realm

begins at 'anāhata' (the heart-region), which is described as the world of light (jyotir-loka); it is said to grow out of the moon. The 'viśuddha' centre is the realm of the moon (candra-loka). But in anāhata and viśuddha centres, the sun also shines, and hence moonlight is not perceived. The ājñā centre, as said above, is the seat of the lunar orb (candra-maṇḍala), consisting of fifteen digits. The moonlight here waxes and wanes; it is changing and unsteady.

The sahasrāra, however, is the world of bright moonlight (jyotsnā-loka), and the moon here is full of all the digits, which are unchanging, without waxing or waning. It is this that is really Śrī-cakra. The samayins therefore worship Devī only at the sahasrāra centre.

Further, the Samaya-vidyā or Kādi as the seat of Tripurā is at the Sahasrara, transcending the six cakras and comprehending the deities of those centres. *Dhenu-tantra* says

आसनं त्रिपुरादेव्याः ककारः पंचदैवतम्॥

Mūlādhāra (earth) has Ganesa as its presiding deity; Svādhiṣ-thana (fire) has Brahmā; Maṇipūra (water) has Viṣṇu; Anāhata (air) has Rudra; Viśuddha (ākāśa) has jīva; and Ājña (manas) has Īśvara. The enumeration of five deities excludes jīva (the individual soul). *Śiva-yoga-dīpikā* explains the nature and significance of these five deities.

परमात्मा परं ब्रह्म कश्चिद्देवोऽस्मि चिच्छिवः।
तस्मादुच्यते शक्तिः शान्त्यतीता कलात्मिका॥
अप्रतर्क्यगुणोपेता जृम्भते सा शिवाज्ञया।
सा शक्तिः पञ्चधा भिन्ना भवति ब्रह्मरूपिणी॥

पंचभूतात्मिका नित्या तस्या आसीदिदं जगत्।
आदौ व्योम्नि भाति साक्षादेव सदाशिवः॥
सदाशिवादीश्वरोऽपि सम्भूतः पवने स्थितः।
ईश्वरादभवद्रुद्रो वह्निसंस्थः प्रतापवान्॥
रुद्राद् विष्णुर्महातेजा वारितत्त्वे व्यवस्थितः।
विष्णुरूपोत्त्थितो ब्रह्मा पृथ्वीतत्वे व्यवस्थितः॥
एवं पराशक्तिजाताः विश्वपाः पञ्चमूर्तयः।
निवृत्तिश्च प्रतिष्ठा च विद्या शान्तिस्तथैव च।
शान्त्यतीतकलेत्येताः स्थिताः ब्रह्मादि मूर्तिषु॥

The reality in the sahasrāra centre is the Brahman, the supreme consciousness (cit), Śiva; and from Siva sprang forth Śakti, identified with the transcendental aspect, śāntyatīta-kalā. It is this unfathomable Śakti who is of the same nature as Brahma ('brahma-rūpinī, cf. *Sūta-saṁhitā*, 'tvam para-brahma-mahiṣi'), that divides itself five-fold. *Śāradā-tilaka-tantra* calls the primal reality Parameśvara (or Sakala, Saccidāhda-vibhava), the supreme and transcendental power. Manifestation of this power, characterized by the power to will, is the emergence of Śakti, as oil from the oil-seeds. *Vāyavīya-saṁhitā* says:

शिवेच्छया परा शक्तिः शिवतत्त्वैकतां गता।
ततः परिस्फुरत्यादौ सर्गे तैलं तिलादिव॥

It is a spontaneous unfoldment. From Śakti flashes forth the creative impulse, technically known as 'nāda' (sound), which is supreme (parā) and productive (mahā-nāda).

It is this mahā-nāda (or śabda-brahma) that occurs as Kula-kuṇḍalinī in the living beings. This nāda (supreme

creative urge manifests itself in a three-fold division: bindu, nāda and bīja (the primary triangle). Bindu is Śiva, bīja is Śakti and nāda is their union.

बिन्दुः शिवात्मकस्तत्र बीजं शक्तिर्नादस्तयोर्मिथः॥

We also read in *Prayoga-sāra*

बिन्दुः शिवात्मकस्तत्र बीजं शक्त्यात्मकं स्मृतम्।
तयोर्योगे भवेन्नादस्तेभ्यो जातास्त्रिशक्तयः॥

From bindu emerged Raudrī, from bīja Vāmā and from nāda Jyeṣthā, representing the power of will (iccā-śakti), the power of knowledge (jñāna-śaktl) and the power of action (kriyā-śakti). And these powers in turn gave rise to Rudra, Viṣṇu and Brahmā. The one śakti is known as Brahma while creating, Viṣṇu while preserving and Rudra while withdrawing. According to *Śiva-yoga-dipikā-*

सृष्टिकर्त्री ब्रह्मरूपा गोप्त्री गोविन्दरूपिणी।
संहारिणी रुद्ररूपा ...

Gorakṣa-saṁhitā also speaks of this triad:

इच्छा क्रिया तथा ज्ञानं गौरि ब्राह्मी तु वैष्णवी।
त्रिधा शक्तिः स्थिता यत्र तत्परं ज्योतिरोमिति॥

In the Samaya system, all this is accepted, but the primal reality, Brahman, is called Sadāsiva; it is the bindu. The next emergent reality is nāda, which is Parā-śakti ("nāda-pada-vācyā parā-śaktih'):

नारायणी नादरूपा नामरूपविवर्जिता।

The triangle in Śrī-vidyā is in actuality a figure with three points or bindus and it represents Sūrya (sun), Soma (moon) and Agni (fire). Devi transformed herself at the

beginning of creation into three Bindus, and the points developed into the triangle:

बिन्दुसर्गात्मना देवि त्रिबिन्दुत्वं समागतम्।
सूर्याग्निषोमरूपं तद्यदोच्छूनात्मकं भवेत्

(*Paramāhanda-tantra*, 11,35)

बिन्दुत्रयं परिणतं त्रिकोणाकारतां गतम्।

(*Tripurā-rahasya*)

One bindu, represented by the first letter of alphabet 'a' (anusvāra) brought into being a mixed bindu, the powers of knowledge (jñāna) and action (kriyā) constituting the divine will (icchā) coming together. This is Sūryā. The last letter of the alphabet 'ha' (visarga) took the form of two bindus, each of which was mixed like the first bindu. This pair represents fire and moon (agnī-ṣoma-rūpam); knowledge here is the experiencing soul and action the experienced world. Agni represents prakāśa, Śiva, samhāra and jñāna, while Soma represents vimarśā, Śakti, Sṛṣṭi and Kriyā. The former bindu is red in colour, and the latter white.

The process of creation put the bindu representing the divine will (viz-Sūrya); on top; and below it the other two bindus (Agni and Soma) were arranged horizontally (tiryak). This is the descent of the brahman into the phenomenal context; it is poetically seen as the self-expression of the Devī, because the two letters 'a' and 'ham' coming together signifies 'I' ('aham iti svarūpa-sphuraṇam').

Developing out of these three bindus, is the triangle with its apex below, suggesting inclination to create, ('bindu-trayocchūha-bhavena pariṇatam trikoṇam, sṛṣṭyunmukhatvena adho-mukham).



The arrangement of the three bindus on top of the inverted triangle is visualized as the 'concrete iconic representation of Devi; the three bindus suggest three limbs (avayava-trayātmaka). The bindu on top is the face (mukha), and the two bindus below it are the breasts (kuca-yugmam). The breasts are creative devices:

तुर्यस्वरमयं चैतद्देवताविग्रहात्मकम्।
बिन्दुर्मुखात्मकः सर्गः कुचयुग्मं भवेच्छिवे॥

(*Parānanda-tantra,* 11,37)

And the bindu on top is called Kāma, while the pair of bindus below it is kalā. The group is Kāmakalā: the divine will expressing itself in creation, preservation, and destruction. And this is said to be ever present in the core of the entire creation.

तदेव सर्वजगतां हृदये परिनिष्ठितम्।

(ibid, 11,37)

The triangle below this group is technically known as 'sa-parārdha': Śakti the half of Siva, who is symbolized by the letter 'ha' which comes after the letter 'sa' (sasya parah ha-kārah, sivah, tasyārdham śaktih'). The inverted triangle also suggests the female generative organ (yoni). *vāmakesvara-tantra* says:

बिन्दुं संकल्प्य वक्त्रं तु तदधःस्थं कुचद्वयम्॥
तदधः सपरार्धं तु चिन्तयेत्तदधोमुखम्॥

Another text (*Cidvilāsa*) identifies the inverted triangle with kundalinī:

कामममूर्ध्वगताबिन्दुराननं
भानुरेष तदधोगतौ स्तनौ।
चित्रभानुशशिनं कला
योनिरत्र सपरार्धकुण्डली॥

There is another explanation that the bindu on top is Sun, and the pair of bindus below it represents moon (right) and fire (left). The top dot is the undifferentiated, unmanifest and transcendental brahman, as the creator, while the dots below stands for Viṣṇu the preserver and Rudra the destroyer.

The inverted triangle below these two dots is the bīja (source), and is likened to Devi's generative organ (bhaga, yoni), with Śiva as the male sperm (bindu)

त्रिकोणरूपिणी शक्तिः बिन्दुरूपः शिवः स्मृतः।
(*Candra-jñāna-vidyā*)

This triangle in its inverted form is in actuality the Sanskrit letter ए, the nucleus of the Vāgbhava-bīja, representing the gross form of Devī.

There is also the conception of two aspects of Devī: the gross and the subtle, the former represented as e-kāra and the latter the bindu.

स्थूलसूक्ष्माविमौ देवि भागावेकारबैन्दवौ।

The gross aspect is the physical body of desires and their fulfillment, symbolized by the 'mūlādhāra' (yoni),

whereas the subtle aspect is symbolized by the 'sahasrāra' (bindu, baindava-sthāna). The Kaulas worship the Devī at the 'mulādhāra', and the Samayins focus their attention on the 'sahasrāra'.

Further, worship at the physical basis of Devi (bhūtākāśa) involves naturally acts which are concrete: external rituals and stylized conduct. That is why the Kaulas are given to bahir-yāga. Worship at the level of 'cittākāśa' and 'cid-ākāsa' (the planes of thoughts and consciousness) do not require these gross acts: it necessitates only mental culture and symbolic commitments, known generally as antar-yāga or bhāvanā. The prescriptions found in *Bhāvanopaniśad* are excellent illustrations of this outlook.

The gross aspect excludes the subtle, but the subtle aspect not only includes the gross aspect but transforms it by transcendence. Even when the body is regarded as three-fold, (tripura) viz. gross (sthūa), subtle (sūkṣma) and causal (kāraṇa), the Devī as Tripurā pervades, illumines and energizes all three levels, but abides only in the plane of pure consciousness (cidākāśa) as Brahman, devoid of gender, form or attribute

सर्वस्थूलसूक्ष्मकारणशरीरेषु सर्वान्तर्यामित्वेन प्रकाशमाना शुद्धचिदाकाशरूपा परब्रह्मस्वरूपा त्रिपुरा।

The Samaya approach is distinguished by its attention to the proper understanding of the three "secrets' : (1) the cakra as corresponding with the cosmic structure as well as the individual constitution (cakra-rahasya), (2) the mantra of fifteen letters (pañcadaśi) as not only symbolizing the cakra but emphasizing the one spirit behind the multiplicity as the sixteenth letter (ṣodasī) pervading and

supporting all (mantra-rahasya), and (3) worship as a symbolic unfoldment (pūjā-rahasya).

It is the unravelling of these three secrets that constitutes Mahā-tripurā, symbolized by the mystic letter 'hrīm'. The initial vocable 'ha' stands for the gross body, the second vocable 'ra' is subtle body, and the third vocable 'i' refers to the causal body. The 'ma-kāra' at the end which coalesces all the three, not only spreading through them all but transcending it, is pure consciousness, witness of all phenomenal manifestations. Her seat is the centre of ones being, technically known as 'heart', where she is represented as the streak of basic awareness ('asyāh nyāsa-sthānam tu hṛdayam; sā hṛdayāgāra-vāsinī hṛl-lekhā"):

ह्रीं सर्वलोकसाक्षिणी महात्रिपुरसुन्दरी त्रिपुराणां स्थूलसूक्ष्मकारणदेहानां मातीति। सैव पुरत्रयं शरीरत्रयं व्याप्य बहिरन्तरवभासयन्ती......महात्रिपुर-सुन्दरी वै प्रत्यक् चितिः।

Devī as the inner awareness is regarded as approachable through props (sādhāra) and without props (nirādhāra). The former approach is again two-fold: props which are physical and external (bāhya) and props which are mental and internal (āntara). External props include not only sun, moon, fire, light, and icon, but also the mūlādhāra and svādhiṣṭhāna centres. Internal props are of the nature of thoughts, mantras and the higher centres (maṇipūra to ājña). The approach which is devoid of props is through pure consciousness ('nirādhārā tu saṁhvit'), understanding that ones real nature is nothing other than consciousness ('saṁvid evahām', 'cidevāham' iti cintanam'). This is the ideal of the Samaya practitioners.

Tripura-sundarī-mānasa-pūjā-stotra has a verse (117) which sums up the Samaya approach:

यस्त्वां पश्यति पार्वति प्रतिदिनं ध्यानेन तेजोमयीम्
मन्ये सुन्दरि तत्त्वमेतदखिलं वेदेषु निष्ठां गतम्।
यस्तस्मिन्समये तवार्चनविधावानन्दसान्द्राशयो
यातोऽहं तदभिन्नतां परशिवे सोऽयं प्रसादस्तव॥

By contemplating upon the bright Devī (as all-illumining awareness) everyday, one gets an intuitive understanding of the truth which the Vedic lore drives at. And in the Samaya mode of worship (the expression "tasmin samaye' in the verse has a double meaning), one obtains pure and perfect bliss, and becomes one with what he is contemplating upon, viz. the supreme reality (para-śiva). This indeed is the grace of Devi.

The samaya insistence on worship at the Sahasrāra centre (baindava-sthāna) is because of the absolute indistinguishability of Śiva and Śakti: there can be no Śakti without Śiva, nor Śiva without Śakti. The two are like moon and moonlight.

न शिवेन विना
देव्या देवी च न विना शिवः।
एतयोरन्तरं नास्ति
चन्द्रचन्द्रिकयोरिव॥

And Śiva is imagined as telling Śakti: "Thou art but my form, and not distinct from me".

मम रूपाऽसि देवि त्वम्
न भेदोऽस्ति त्वया मया॥

Śrī-cakra is the main device employed by the adherents of Samaya-mārga, and worship of this diagram is done mainly on the basis of symbolisms and successive identifications. It is well-known that the lowest groups of devotees worship the actual generative organ of the female (pratyakṣa-yoni) as Devī; the groups of devotees who are more highly evolved worship iconic representations of the goddess and take recourse to tāntrik methods of worship. The highest group, however, represents the goddess in linear diagrams (yantra) like Śrī-cakra, emphasizing the resemblances (sāmya) and correspondences between the structure of the cosmos and the arrangement of lines in the diagram, between the various aspects of the psychophysical constitution of the devotee and the spatial arrangement of the diagram representing the goddess, and between the mantra and the yantra.

The source of Śrī-cakra ideology is traced to the Vedic tradition. Durvāsa says in his *Devī-mahimnah-stava* (28):

श्रीचक्रं श्रुतिमूलकोश इति ते संसारचक्रात्मकम्
विख्यातं तदधिष्ठिताक्षरशिवज्योतिर्ज्योतिर्मयं सर्वतः।
एतन्मन्त्रमयात्मिकाभिररुणं श्रीसुन्दरीभिर्वृतम्।
मध्ये बैन्दवसिंहपीठलिते त्वं ब्रह्मविद्या शिवे॥

We have in *Aruṇopaniśat* a passage which is highly suggestive of the structure of Śrī-cakra. The context is the discussion that the sages are engaged in, concerning the supreme reality by attending with devotion to which all prosperity is obtained.

इमानुकं भुवनासीषधेनु। इन्द्रश्च विश्वे च देवाः।
यज्ञं च नस्तत्वं च प्रजां च आदित्यैरिन्द्रः सह
सीषधा तु।

आदित्यैरिन्द्रः सगणो मरुद्भिः। अस्माकं भूत्वविता तनूनाम्।
आप्लवस्व प्लप्लवस्व। आण्डी भवजमाहुः। सुखदां दुःखनिधनाम्।
प्रतिमुञ्च स्वस्वां पुरम्। मरीचयःस्वायंभुवाः। ये शरीराण्यकल्पयन्।
ते ते देहं कल्पयन्तु। मा च ते ख्या स्मतीरिषत्। अष्टचक्र नवद्वारा॥

The entire phenomenal existence and even Indra and all the gods depend on this Cakra; the Vedic rituals are all performed on this basis with benefits of plenty and prosperity. It was Indra, along with the hosts of Maruts, that taught the human beings about the Cakra, for Indra it is that looks after all of us and attends to our welfare. The very thought of Śri-cakra floods our whole being with joy, down to our very arteries. Our physical frames unite with the cosmic processes. Then we become heir to all happiness, driving away all miseries. All things, terrestrial and celestial, spring forth from the goddess of Śrī-cakra. May this understanding never desert us: your abode consists of eight cakras and nine dvāras.

The eight cakras (enclosures) mentioned here are:

(1) tri-koṇa (the primary triangle)
(2) aṣṭa-koṇa (eight-sided figure)
(3) daśa-koṇa (ten-sided figure)
(4) caturdasa-koṇa (fourteen-sided figure)
(5) aṣṭa-patra (lotus with eight petals)
(6) ṣoḍaśa-patra (lotus with eight petals)
(7) tri-valaya (three concentric circles)

(8) bhūpura-traya (enclosing square with three ramparts).

The nine dvāras (doors) mentioned here are:

(1) bhūpura (enclosing square)
(2) ṣoḍaśa-dala-padma (sixteen-petalled lotus)
(3) aṣṭa-dala padma (eight-petal led lotus)
(4) catur-daśāra (fourteen-sided figure)
(5) bahirdaśāra (outer ten-sided figure)
(6) antar-daśāra (inner ten-sided figure)
(7) aṣṭa-koṇa (eight-angled figure)
(8) trikoṇa (triangle)
(9) bindu (central point)

It may be seen that the enumeration of eight cakras begins with the central area and moves on outward to the periphery; and the innermost triangle includes the bindu, which is Devi's sanctum. The counting of nine dvāras (literally 'doors' but in effect 'enclosures') starts from the exterior and moves inward; and the bindu is differentiated from the trikona (triangle).

Bindu is identified with Siva, and trikona with Śakti; the inseparability of the two is referred to as 'ādi-dvandva' (the primaeval pair). The cakra-scheme takes into account the unfoldment of this 'ādi-dvandva' (Śiva-Śakti) as the phenomenal existence, or evolution (sṛṣṭi). Actually,, however, this is a descent from the original state of Śiva-Śakti to the mundane level. Hence it is called 'avarohaṇa-krama'. The dvāra-scheme, on the other hand, stresses the withdrawal of the phenomenal universe into the 'ādi-dvandva' (saṁhāra). This means the ascent of the devotee to the highest spiritual realization, hence called 'ārohaṇa-krama'. Descent is successive empirical involvement on

the part of Godhead, while ascent is gradual transcendance on the part of the soul.

The Bindu called Sarvānanda-maya (or all bliss) represents the transcendental power (parā-śakti) and absolute harmony between Śiva and Śakti (sāmarasya). This is what the Vedāntins designate as Brahman. Owing to the play of the power of will (icchā), there comes about a formal and apparent differentiation of Śakti from Śiva, expressed in the form of a triangle. Reminding ourselves of the nāda ideology, already referred to, if the Bindu represents the 'parā-nāda', the triangle represents the unfoldment of the Bindu (bindu-vikasana) in the second stage known as "pasyantī. The enclosure next to this, viz. eight-sided figure (aṣṭa-koṇa-cakra), is the 'madhyamā" or third stage of development. The rest of Śrī-cakra illustrates the final and phenomenal stage of 'Vaikharī', or completely manifest and articulated sound in terms of the fifty letters of the alphabet. The letters of the alphabet are called 'mātṛkas' or ultimate sources of all transaction and all existence. The sixteen vowels (from अ) constitute the lunar sphere (candra-mandala), the twenty-four consonants (from क to भ) the solar sphere (saura-maṇḍala), and the remaining ten consonants (from म to क्ष) the sphere of fire (agni-maṇḍala). Thus we have tripartite divisions known as tri-kūṭa, tri-khaṇḍa and tri maṇḍala.

The Bindu, the central point, is regarded as a sphere (man-dala) in its own right; but owing to the absolute identity of Śiva and Śakti here there is non-involvement with the phenomena. The triangle which is an unfoldment of this point becomes the practical and primary object of spiritual endeavour called Sarva-siddhi-prada (the sphere

of fulfillment of all aspirations), it is described as Prakrti (mother-nature), composed of three gunas (the fundamental fabrics of existence): Sattva, rajas and tamas. This also signifies the primordial pair (ādi-dvandva), as said earlier, because there can be no creation unless Śakti is differentiated from Siva. Gauḍapāda's *Subhagodaya-stava* says:

परोऽपि शक्तिरहितः शक्तः कर्तुं न किञ्चन।
शक्तः स्यात् परमेशानि शक्त्या युक्तो भवेद्यदि॥

The transcendental becomes transactional only through the involvement of energy.

The triangle represents three pairs, reflecting the primordial pair (ādi-dvandva) which the Bindu is. The triangle has three bindus in its own structure: (1) the point on the northern corner of the triangle is technically known as Jālandhara-pīṭha, presided over by the Śiva-Śakti pair Kāmeśi and Ūrdhva-nātha, and responsible for the divine pair Umā (Śakti) and Mahesvara (Śiva); (2) the point on the sourthern corner is Pūrṇāgiri-pīṭha, presided over by vajreśvarī (Śakti) and Shaṣṭīsa-nātha (Śīva), and responsible for Lakṣmī (Śakti) and Nārāyaṇa (Śiva); and (3) the point on the other corner (svāgra-koṇastha) is Kāma-giri-pīṭha, presided over by Bhagamālinī (Śakti) and Mitresa-nātha (Śiva) and responsible for Sarasvatī (Śakti) and Brahmā (Śiva).

The three corners also symbolize the sattva-guṇa (as avyakta or unmanifest), the rajo-guṇa (as mahattatva or individual consciousness), and the tamo-guṇa (as ahamkāra-tattva or ego-sense). In the Samaya ideology, the sattva-guṇa is explained as the energy that covers and conceals (āvaraṇa-śakti), while the other two guṇas are the

energies that project the world of multiplicity (vikṣepa-śakti). The following extract from *Paiṅ-galopaniśat* will make this point clear:

गुणसाम्याऽनिर्वाच्या मूलप्रकृतिरासीत्।

(१) तत्प्रतिबिम्बितं यत्तत्साक्षिचैतन्यमासीत् सा पुनर्विकृतिं प्राप्य सत्त्वोद्रिक्ताऽव्यक्ताख्याऽवरणशक्तिरासीत्। तत्प्रतिबिम्बितं यत्तदीश्वरचैतन्यमासीत्। सः स्वाधीनमायः सर्वतः सृष्टिस्थितिलयानां आदिकर्ता जगदंकुररूपो भवति। तस्मिन्विलीनं सकलं जगदाविर्भावयति प्राणिकर्मवशादेष पटो यद्वत्प्रसारितः, प्राणिकर्मक्षयात्पुनस्तिरोभावयति। तस्मिन्नेवाखिलं विश्वं संकोचितपटवद्वर्तते॥

(२) ईशाधिष्ठितावरणशक्तितो रजोद्रिक्ता महदाख्या विक्षेपशक्तिरासीत्। तत्प्रतिबिम्बितं यत्तद् हिरण्यगर्भ-चैतन्यमासीत् स महत्तत्त्वाभिमानी स्पष्टा स्पष्टवपुर्भवति।

(३) हिरण्यगर्भाधिष्ठिति विक्षेपशक्तितस्तमोद्रिक्ताऽऽ-हंकाराभिधा स्थूलशक्तिरासित्। तत्प्रतिबिम्बितं यत्तद्विराट् चैतन्यमासीत् स तदभिमानी स्पष्टवपुस्वर्थस्थूलपालको विष्णुः प्रधानपुरुषोऽभवत्॥

From primordial nature (mūla-prakṛti), which is perfect equilibrium of all the three guṇas and altogether inscrutable, springs forth avyakta (unmanifest nature), owing to the preponderant influence of sattva-guṇa, and this is the power to conceal (āvaraṇa-śakti). Reflected in it was the reflected pure consciousness styled as Īśvara (lord), the seed of the manifest universe; he it was that first brought about the processes of creation, preservation and dissolution, taking possesion of the primordial and obscure

capacity to unfold variety (māyā). Concealed within him is the entire universe; it becomes manifest by the actions of the beings, even as a cloth is spread out, and it gets dissolved in it when actions of beings cease, even as the cloth is folded up.

From the power to conceal, presided over by Īśvara, emanates individual consciousness (mahat, incipient awareness, which is undifferentiated although individuated), by the excessive play of rajas, and this is the power to project and spread out (vikṣepa-śakti). Reflected in it was the creative consciousness, known as Hiraṇya-garbha, whose form consisted of things that were manifest and things that were not.

From the power to project, presided over by Hiraṇya-garbha, proceeds the awareness of self-identity (aham-kāra,I-ness, ego), owing to the prevalence of tamas. This gross power, the consciousness that shines forth in the form of all things. Reflected in it was Viṣṇu, who preserves all gross things in the universe.

The passage explains that the three gods, Brahmā (creator), Viṣṇu (preserver) and Rudra (destroyer) are actually expressions of the three guṇas (tamas, rajas and sattva respectively), which are in turn the aspects of Śaktl represented as a triangle (trikoṇa-cakra). Durvāsa's *Śakti-mahimnah-stava* highlights the Samaya visualization of trikona as the major seat of the goddess.

आदिक्षान्त समस्त वर्ण सुमणिप्रोते वितानप्रभे
ब्रह्मादि प्रतिमाभिकीलित षडाधाराब्जकक्षोन्नते।
ब्रह्माण्डाब्जमहासने जननि ते मूर्तिं भजे चिन्मयिं
सौषुम्णायत पीतपंकजमहामध्य त्रिकोणस्थिताम्।।

Devī is described here (verse 3) as seated in the centre of the triangle (baindava-sthāna), on a yellow lotus which is the top of the central vital channel of our constitution (suṣumṇā). The lotus symbolizes the entire universe. The Devī seated on it is of the nature of pure consciousness (cin-mayī). Around the triangle is the six-sided figure in which Brahmā and all the gods are located. The seat has a parasol of fine pearls, which are the fifty letters of the alphabet, the stuff of which the universe is made

तत्ते मध्यम बीजमम्ब कलयाम्यादित्यवर्णं क्रिया-
ज्ञानेच्छाद्यमनन्तशक्तिविभवव्यक्तिं व्यनक्ति स्फुटम्।
उत्पत्तिस्थितिकल्पकल्पिततनुस्वात्मप्रभावेन यत्
काम्यं ब्रह्महरीश्वरादिविबुधैः कामं क्रियायोजितैः॥

This verse (numbered 8) describes the form of the goddess as composed principally of the powers of, will (icchā), gnosis (jñāna) and action (kriyā). Her power of gnosis illumines the universe; her power of will brings about as a transformation of her own body the universe, preserves it and dissolves it again; and her power of action is bestowed upon Brahmā, Viṣṇu and Rudra for the purposes of creating, preserving and dissolving.

आद्यैरग्निरवीन्दु बिम्बनिलयैरम्ब त्रिलिंगात्मभि-
र्मिश्रारक्तसितप्रभैरनुपमैर्रुष्मत्पदैस्तैस्त्रिभिः।
स्वात्मोत्पादितकाललोकनिगमावस्थामरादित्रयै-
रुद्भूतं त्रिपुरेति नाम कलयेद्यस्ते स धन्यो बुधः॥

Here (verse 21) the significance of the triangle is explained. The name of the goddess is Tripurā, and the number three is important in approaching her. She is originally of the nature of sun, moon and fire; she is

masculine, feminine and neuter; her form is red, white and mixture of the two. Her mantra has three letters (hrīm, klīm, sauh), and from the mantra have emerged the three segments of time (past, present, future), the three realms (earth, mid-region and the heavens), the three Vedas (Ṛg, Yajus and Sāma), the three states of existence (waking, dreaming and sleep), and the three divinities (Brahmā the creator, Viṣṇu the preserver and Rudra the destroyer).

Chapter III

THE IDEA OF ANTARYĀGA

Antaryāga (or internal worship) is the central feature of the Samaya approach to Devyāgama. It is distinguished from bahir-yāga (or external worship), consisting of the sixteen or more services (upacāras) conducted with the employment of material objects (like vessels, implements and articles for offering) and assumption of gestures (mudrās) in front of an icon. Bahir-yāga is the normal mode of worship in Tantra, prescribed for the unevolved devotees. It has as its objective mundane benefits, and its spiritual value is but minimal. The texts say that external worship is only a stepping stone, a preliminary procedure, and that one must go beyond it in due course. *Sanatkumāra-saṁhitā* prohibits the performance of external worship by those who have progressed into the inner circles of Tantra, and have given up the pursuit of material prosperity:

बाह्यपूजा न कर्तव्या कर्तव्या बाह्यजातिभिः।
सा क्षुद्रफलदा नृणां ऐहिकार्थैकसाधनात्॥

The same text takes another stand and proclaims that external worship would be useless unless it is preceded by internal worship, suggesting that external worship is also indicated.

अकृत्वा मानसं यागं न कुर्याद् बहिरर्चनम्

Antaryāga in this view is not a question of eligibility but one of efficaciousness. There is a view that external worship is to be resorted to only until one gets wise and that it is but a means to that end. There is another view that external rites (irrespective of what they are) are an integral part of Vedic tradition and that they must under no circumstance be given up. Worship of god is regarded as a nitya-karma; not performing it would entail a sin known as 'pratyavāya'. The Saṁhitā quoted above seems to attempt at a reconciliation of the two views, however highlighting the superior value of internal worship.

But a distinction is made with regard to the external rites which are Vedic in character, and those which are not. In *Rudra-yāmala,* for instance, we read:

कौलिकं कुर्वतः कर्म वैदिकं नाऽभिधीयते।
विरोधादुभयं नष्टं तस्मादेकपथा चरेत्॥

The Kaulika rites are mentioned here as antagonistic to the Vedic rites, and the devotee is exhorted to pursue one path, choosing between the Kaula and the Vedic. This becomes necessary because both of them, according to *Meru-tantra,* are characterized by desires and their fulfilments.

Meru-tantra makes a three-fold distinction with regard to religious devotions (upāsanā):

(1) Śuddha (pure): done by one who is a renunciant, who is devoid of ego, who has knowledge, and whose mind is composed; the actions are performed at the mental level, and the rites are productive of complete benefits (saṁpūrṇa-phaladam). When the rites however are external and performed meticulously by a householder in seclusion

and with devotion, they answer to the śuddha-rājasa type. Following Vāma-mārga but understanding the Kaula outlook, whatever is done is classed as śuddha-tāmasa, involving no ill-will against any other approach.

अहंकारविहीनं यन्मानसं ज्ञानपूर्वकम्।
स्वस्थचित्तेन यतिना कृतं तच्छुद्धमुच्यते।।
बाह्यापूजादिकं यच्च एकान्ते नियमेन च।
भक्त्या कृतं गृहस्थेन तच्छुद्धं राजसं मतम्।।
वाममार्गं समाश्रित्य कौलं धर्मं विचार्य च
अन्यधर्मस्य चाऽद्वेषात् कृतं शुद्धं तु तामसम्।।

(2) Miśra (mixed): done by a similar householder - devotee but under stress like poverty, illness, travel or imprisonment; the person who is eligible for external worship in this case has devotion but cannot perform all the rites meticulously. If however, he is intent on performing the rites but lacks faith or devotion, and performs the rites by begging help from others, out of fear of what people would say if he did not perform the religious devotions or out of fear of gods, then the upāsanā is miśra-rājasa. Whatever is done out of desires, following the Vedic tradition as well as the Vāma-mārga is miśra-tāmasa.

तादृशं चेद् गृहस्थेन निर्द्रव्येणाऽथ वा कृतम्।
रुग्णेन पथिकेनापि कारगृहगतेन वा।
भक्तितो वाऽपि तन्मिश्रं बाह्यपूजाधिकारतः।।
पूजार्थं याचयित्वा श्रद्धाभक्ती विहाय वा।
लोकभीत्या देवभीत्या यत्तद्राजसमिश्रितम्।।
कृतं यत्कामतः कर्म वैदिकं पारलौककम्।
वाममार्गं समाश्रित्य मिश्रितं तत्तु तामसम्।।

(3) Galita (defective): done in a cursory and casual manner, with little effort, out of considerations like weather and at the instance of women and others. Whatever religious devotion is done for satisfying ones own desires, appetites and tastes, or for inflicting injury on others is misra-tāmasa.

शीतादिभीत्यादविष्टसंक्षयादल्पकार्यतः।
स्त्र्यादेर्नियोगाद् गलितो गृहीतो मानसं मतम्॥
जिह्वालोभेन यत् खानं पानं यत् कामतो रतम्।
अथवा मारणाद्यर्थं गलितं तत्तु तामसम्॥

(quoted in *Puraścaryārṇava,* ed. by Muralidhar Jha, Chowkhamba Sanskrit Pratishthana, Delhi, revised edition 1985, pp. 32-33)

The same text (op.cit, pp. 36-37) makes three other classifications of religious observances which are significant:

I. (a) Uttama: Worship which is elaborately conducted, with all the necessary articles and implements ('yogopakaranaih kṛtsnaih kriyamāṇottamā matā');

(b) Madhyama: Worship conducted with whatever articles etc. are available ('yathā-labdhair vinishpādya dravyaih pūjātu madhyamā');

(c) Adhama: worship performed with only flowers, leaves and water ('patra-puspāṁbu-niṣpādya pūjā cādhama-saṁjñakā').

II. (a) Sāttvikī: worship done by the sages in perfect accord with the Vedic prescriptions, for the sake of salvation (vimukti-dā);

(b) Rājasī worship done by kings who are saintly and by learned folk, for obtaining happiness (sukha-pradā);

(c) Tāmasī: worship done by people who are devoid of eligibility and who are foolish.

III. (a) Sāttvikī : worship which is conducted purely in the mind (tasyām ca mānasau pūja-japau); and this is the best ('sresthā tatra tu');

(b) Rājasī: worship done according to the Dakṣina-mārga, with external services ('bāhyopacaraih puṣpādyaih) in front of an icon ('pratimāyām prapūjanam');

(c) Tāmasī: worship done for seat, altar etc. offering animals as sacrifices ('piṭhādanu bali-dāhatah')

The import is that worship must be done when possible in the prescribed manner, with all the necessary details but, the more important aspect of worship consists of mental processes (attitudes, devotion, understanding of the symbolism etc.) And if material objects are not to be had, the objects could be visualized; the entire sequence of worship may be enacted in the mind.

सर्वेषामपि वस्तूनामलाभे भावनैव हि।
निर्मलोदकेनैव पूजयेत् स्थिरमानसः॥

What is of paramount importance is steadiness of mind while worshipping, and this is facilitated by visualizations, projections and symbolic thoughts. The expression 'sattva' has mind as one of its meanings, and naturally sāttvika-worship is done only in mind, altogether independent of the external aids. This is undoubtedly the best form of worship, but it presupposes competence to exercise the mind in this direction.

Bṛhad-uttara-tantra prescribes that worship in the mind or antar-yāga must follow the prescriptions laid down for external worship, but the services are conducted not by the hands or with the physical articles but in thoughts and

imagination. The deity must be installed and invoked in the centre of the heart-lotus and flowers, sandal-paste etc. are all offered in mind; the fire-oblations at the end also are also mentally performed.

हृत्पद्मकर्णिकामध्ये योगपीठोपरि स्थिताम्।
ध्यात्वा तां गन्धपुष्पाद्यैर्मानसैरुपचारकैः।
संपूज्य विधिवत् पश्चान्मानसं होममाचरेत्॥

Another text (*Śyāmā-rahasya*) suggests that making ones own mind the sacrificial ladle, all the sense functions must ever be offered into the fire of consciousness at the basal centre, the fire being made bright by knowledge.

नाभिचैतन्यरूपादौ हविषा मनसा स्रुचा।
ज्ञानप्रदीपिते नित्यमक्षवृत्तीर्जुहोम्यहम्॥

Meru-tantra explains that one must visualize Kundalinī as the fire blazing forth in the square fire-pit at the mūlādhāra centre. It is the self-fire (ātmāgni) into which the sense-organs are poured as libation through the suṣumnā passage by the mind-ladle (sruk). Sacrificed thus are merit, demerit, thoughts, imaginations, virtue, vice and all things by the other sacrificial ladle (sruva) known as "uplifted mind' (un-manī) held in the hands called light and void. After performing prāṇāyāma, one contemplates on himself as pure consciousness, independent of all props and conditionings.

मूलाधारे चतुष्कोणमग्निकुण्डं विचिन्तयेत्।
तत्राग्निं कुण्डलीरूपं ध्यायेन्मूलं समुच्चरेत्॥

धर्माधर्महविर्दीते आत्माग्नौ मनसा स्रुचा।
सुषुम्णावर्त्मना नित्यमक्षवृत्तीजुहोम्यहम्॥

पुण्यं जुहोमि स्वाहेति श्लोकान्ते प्रोच्चरेत्पुनः।
पुनर्मूलं पुनः श्लोकं पुनः पापं जुहोमि च॥

कृप्याकृत्ये च संकल्पो विकल्पो धर्म एव च।
हुत्वा पृथक् च स्वाहान्तं पुनः श्लोकमिमं पठेत्॥

प्रकाशाकाशहस्ताभ्यामवलम्ब्योन्मनीस्त्रुवम्।
धर्माधर्मकलास्नेहं पूर्णवह्नौ जहोम्यहम्॥

स्वाहान्तेनाहुतिं दत्त्वा प्राणायामनिरोधतः।
निरस्तनिखिलोपाधिमात्मानं चिन्मानं स्मरेत्॥

(op.cit., p.190)

The vedic ritual of sacrifice is here internalized. The fire is the constant consciousness that is within, and it is self-supporting and does not need to be fed by fuel. The light from this fire drives away the darkness of confusions. This fire is made to blaze forth by the wonderful breeze of the vital-current (prāṇa). And into this fire is offered as libation all the thirty-six categories of existence from earth to Śiva:

अन्तर्निरन्तरनिरिन्धनमेधमाने
मोहान्धकारपरिपन्थिनि संविदग्नौ।
कस्मिंश्चि-चदद्भुतमरीचिविकासभूमौ
विश्वं जुहोमि वसुधादिशिवावसानम्॥

In Śrī-Vidyā, two forms of Śrī-cakra are employed for worship. One is the physical representation (in lines or in iconic form) involving the tendencies of 'stepping up' (pāda-vikṣepa) of deities in the enclosures, and of 'gradual rise' (kramodaya) in nine steps, nine sheathes, nine planes and nine stations. This entails external worship (pūja)

according to the prescriptions in *Kalpa-sūtra*. The sequences are : (1) guru-dhyāna, (2) saṁkalpa, (3) deha-rakṣā, (4) mandira-pūjā, (5) bhūta-śuddhi, (6) vighnot-sāraṇa, (7) nyāsa, (8) pātrasādana, (9) arghya, (10) devatā-pūjā (Gaṇapati, Sūrya, Viṣṇu and Śiva), (11) Shaḍaṇgārcāna, (12) navāvaraṇa-puja, (13) āmnāya-pūjā, (14) dhūpa, (15) dīpa, (16) naivedya, (17) nirājana, (18) mantra-puṣpa, (19) kalā-dhyāna, (20) homa, (21) bali-dāna, (22) stotra, (23) suvāsinī-pujā,, (24) sāmāyika-pūjā, (25) tattva-śodhana, and (26) pūjā-samarpaṇa and śānti-stava. Here Kāmeśvara and Kāmeśvarī are the deities that receive worship.

The other form is known as 'viyaccakra' (or the cakra emerging within the heart-space). The sādākhya-tattva (the twenty-sixth category), which expresses the union of Śiva and Śakti is the object of worship here. The 'Bindu' which is in the centre of the thousand-petalled lotus (sahasrāra) manifests itself in the heart-lotus during the worship of this form. The ability of the mind to visualize the viyaccakra in the heart is known as samaya, and the worship offered is entirely within the heart, which is also seat of mind in Indian thought (cf. 'hṛdā manīṣā manasābhikīpto' etc.) This worship dispenses with the sequences mentioned above, and consists wholly of visualizations and contemplations, carried out in seclusion (ekānte) and by one who is perfectly restrained (jitendriyena).

Even in the external worship of Śrī-cakra, visualizations and contemplaticns are not entirely dispensed with. Before the commencement of external worship, certain preliminaries would have to be gone through, and these involve visualizations, It is an important detail that one cannot worship a devatā, unless he himself becomes a

devatā ('nādevo devam arcayet'). The devotee (sādhaka) must transform his physical body into mantra-body, and his soul into devatā-svarūpa. The preliminaries help this transformation, which is entirely mental.

It is laid down that the sādhaka must finish his morning ablutions, and undertake three-fold visualizations (cintana): (1) guru-pādukā-cintana, calling to his mind, the image of his master, (2) cakra-cintana, conceptualizing the Śrī-cakra, and (3) devatā-cintana, imagining the presiding deities or the ām-nāya-nāyikās. Next, he visualizes the Mūla-vidyā in terms of Vāgbhava-kūṭa and Vāgadhīsvarī in the mūlādhāra centre (novel), Kāmarāja-kūṭa and Kāmesi in the anāhata centre (heart), and Śakti-kūṭa, and Ādi-śakti in the ājña centre (middle of eyebrows). Then he contemplates upon mūla-vidyā Mahā-tripurā-sundarī on top of his head (brahma-randhra) and the six āmnāya-nāyikās in the six cakras of the'body. The final step in this preparatory sequence is known as mātṛkā-nyāsa (laghu-ṣoḍhā-nyāsa and mahā-ṣoḍhā-nyāsa), which actually transforms the body into a divine instrument.

However, antaryāga is distinguished by four-fold conceptualization of identity (aikya-cintana):

(1) The identity of the supreme goddess with the design called Śrī-cakra. The supreme goddess is unmanifest (avyakta), but the cakra is manifest (vyakta). But the goddess will become manifest in the cakra, provided the symbolisms of worship, (pūjā-saṅketa), of the structure of the cakra, (cakra-saṅketa) and of the mantra that is employed (mantra-saṅketa) are realized.

(2) The identity of the design of Śrī-cakra with the entirety of the universe (brahmāṇḍa). The constituents; the divisions, and the areas of the universe have their

correspondances with the details of Śrī-cakra, so that it is really a cosmogram. This is visualized here.

(3) The identity of the universe (brahmāṇḍa) with the individual (piṇḍāṇḍa). Correspondances between the aspects of the universe and the factors of human constitution are in detail conceptualized, through the structure of Srī-cakra. This is principally done on the basis of the śat-cakra ideology (mūlād-hāra, svādhiṣṭhāna, maṇipūra, anāhata, viśuddha and ājñā) and the tattvas of Śaivāgama.

(4) The identity of the letters of the alphabet (mātṛkā) with the deities distributed in the nine enclosures of Śrī-cakra (devatā).

There are, however, six distinct factors that are involved here, and accordingly sometimes six kinds of identity (śaḍ-vidhaikya) are formulated: (1) the universe (brahmāṇḍa), (2) the human body (piṇḍāṇḍa), (3) the structure of Śrī-cakra, (4) the primary letters of the alphabet (mātṛka), (5) the goddess (devī) and (6) the mantra specific to her.

Gauḍapāda's *Subhagodaya-stava* speaks of the six kinds of identity contemplations in Samaya worship in a slightly different manner:

कलायां बिन्द्वैक्यं तदनु च तयोर्नाद विभवे
तयोर्नादैनैक्यं तदनु च कलायामपि तयोः।
तयोर्बिन्दावैक्यं त्रितयमपि भवैक्यं परशिवे
तदेवं षोढैक्यं भवति हि सपर्या समयिनाम्॥

The identity contemplations are (1) of nāda with bindu, (2) of bindu with kalā, (3) of nāda with kalā (these three are described in the verse as a triad or "tritaya"), (4) of kalā with bindu, (5) of kalā with nāda, and (6) of these five identities with Śrī-vidyā. Bindu, Nāda and Kalā

are the three factors that are involved here. The three-terms need some explanation, for they are used in a special sense in the Samaya philosophy.

The Samayins not only accept the well-known group of six cakras (from mūlādhāra in the region between the genitals and anus to ājñā in the area between the eye-brows) but add nine other cakras, which are described as subtle (sūkṣma-cakras) above the ājña and below the sahasrāra (the thousand petalled lotus above the crown of the head). The cakras from mūlād-hāra to ājña are called 'sakala' (aspected), while these subtle cakras are 'sakala-niṣkala' (aspected as well as unaspected). The sahasrāra is niṣkala (entirely unaspected). The subtle cakras, which are nine in number, correspond with the nine enclosures of Śrīcakra.

It is of interest to note that the patterning and arrangement of the six classical cakras reveals a gradation of subtlety and expression of the bindu in the sahasrāra (thousand-petalled lotus) which is above the six cakras. Bindu is the especial power of Śiva to create, preserve, and destroy the phenomenal universe. It manifests itself as the conglomeration of the six cakras from mūlādhāra to ājñā (ṣaṭcakra-sampuṭa), and it diversifies itself for the sake of projecting the universe ('tadenaiko bindur bhavati jagad-utpatti-krd-ayam'). It is located as one and transcendental in the sahasrāra, but breaks up ten-fold as it transforms itself into the cakras

दशधा भिद्यते बिन्दुरेक एव परात्मकः
चतुर्धाऽधारकमले षोढाऽधिष्ठानपङ्कजे।
उभयाकाररूपत्वादितरेषां तदात्मना॥

The principle of Śiva in sahasrāra gets united with

Śakti (the power to transform and project) and becomes Nāda which is in four grades: parā (transcendental) in Sahasrāra, paśyantī in the ājñā centre, madhyamā in the viśuddha centre and vaikharī in the other centres. In Śrī-cakra, the central point is parā-bindu, the triangle which is an unfoldment of this point is paśyantī, the eight-angled figure madhyamā, and all else vaikharī'. Vaikharī is the gross material and physical form of sound, articulation and communication. It consists of the fifty letters of the alphabet 'a' and 'ha'.

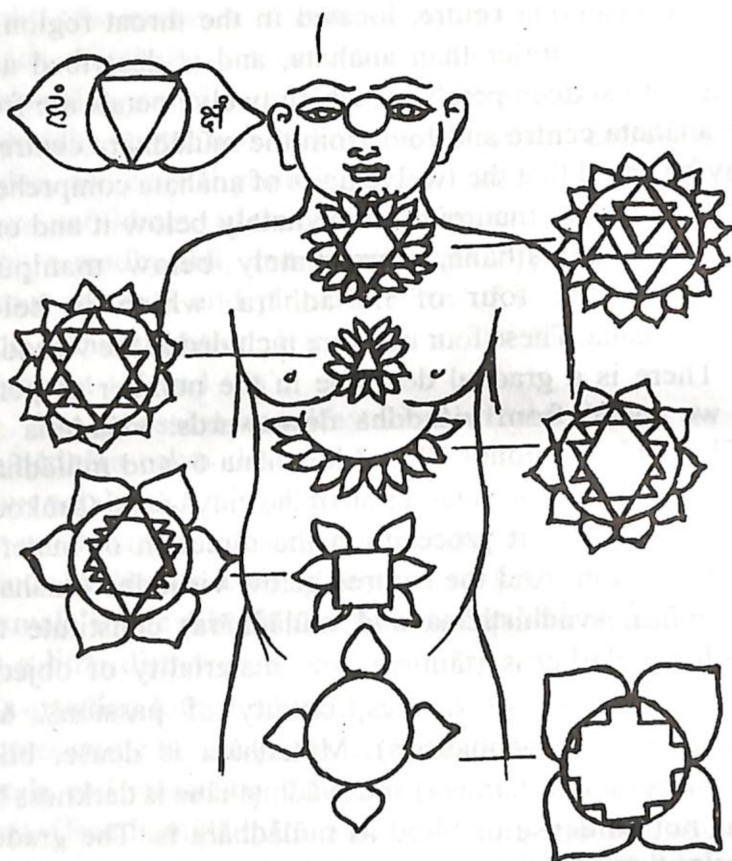
The grossest manifestation of the bindu is the mūlādhāra-cakra described as a four-petalled lotus (the four petals signifying the four aspects of the internal organ or antahkaraṇa: manas. buddhi, citta and ahaṁkāra). The bindu has broken itself up here as four-fold ('caturdhādhāra-kamale'). The cakra higher than that, svādhiṣṭhāna, located at a little distance above the region of the genitals) is a six-petalled lotus ('ṣodhaṣthāna-paṅkaje') (the six petals representing the six passions: kāma, krodha, lobha, moha, mada and mātsarya). The two cakras together make ten units (four in mūlādhāra and six in svādhiṣṭhāna), and this aggregate is technically known as 'saṁhṛti-bindu' ('daśadhā bhidyate binduh'). Svadhiṣṭhāna includes mūlādhāra (four petals) and has two petals of its own.

The ten units (aggregates of mūlādhāra and svādhiṣṭhāna) constitute the ten petals of the maṇipūra centre, situated in the navel region. The next centre, higher (viz. subtler) than manipūra and located in the region of the heart, is anāhata, which has twelve petals, the, ten units of manipūra are included here together with the two units of Svādhiṣṭhana. Thus anāhata comprehends maṇipūra, and svādhiṣṭhāna centres; and svādhiṣṭhāna in turn comprehends the anāhata centre.

The viśuddha centre, located in the throat region, is regarded as subtler than anāhata, and is described as a lotus with sixteen petals, of which twelve petals are from the anāhata centre and four from the mūlādhāra centre. It may be noted that the twelve units of anāhata comprehend the ten units of maṇipūra immediately below it and only two of svādhiṣṭhāna, immediately below manipūra, excluding the four of mūlādhāra, which is below svādhiṣṭhāna. These four units are included in the visuddha.

There is a gradual decrease in the number of petals as we move from viśuddha downwards: viśuddha 16, anāhata 12, maṇipūra 10, svādhiṣṭhāna 6, and mūlādhāra 4. This suggests the contraction of the vidyā-śakti (saṅkoca) of the bindu as it proceeds in the direction of material manifestation. And the centres below visuddha (anāhata, maṇipūra, svādhisṭhāna and mūlādhāra) constitute the world of darkness (tāmisra, viz. materiality of objects, physical nature of desires, crudity of passions, and externality of inclinations). Mūlādhāra is dense, blind darkness (aṇdha-tāmisra) and svādhiṣṭhāna is darkness but it is not so dense or blind as mūlādhāra is. The gradual diminution of denseness and darkness as we move higher is indicated by the primary elements which these centres represent. Mūlādhāra stands for the earth element (grossest among the elements), svādhiṣṭhāna for the water element, maṇipūra for the fire element and anāhata for the air element (subtlest of the four elements).

The Viśuddha centre represents ākāśa, which is formless, all-pervading, all-supporting and bright (luminous, from the root 'kāś'). It is sattva, and therefore this centre is described as the world of light, but without its expression. It represents the point from which the



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gradual diminution begins. This is visualized as the Śakti increasingly winding herself up at each of the centres until the mūlādhāra is reached when the Śakti gets rolled together in three and a half rounds (hence called Kuṇḍalinī). The sakti is inert and asleep in mūlādhāra, signifying maximum materiality. By yogic devices, it is awakened and energized, and it then gradually unwinds itself till the visuddha centre is reached. This centre at the throat is the seat of the individual sou! (jīva).

The viśuddha centre enters into the ājñā centre retaining only two of the sixteen petals, signifying mulādhāra and svādhiṣṭhāna. The seed-letter of the visuddha centre is 'ha' (ākāsa-bīja), and one of the two petals of the ājña centre (the one on the right side) is denoted by the same seed-letter (the other petal denoted by 'kṣa'). Mind in its subtlest aspect presides over this cakra, which is located in the space between the two eyebrows. The right petal here stands for sun, day and knowledge, while the left petal signifies moon, night and ignorance. The bipolarity of life begins here. Consciousness (samvit) in the Sahasrāra centre 'develops two conditions at the ājñā centre: 'anugraha' (self-expression, symbolized by the letter 'a') and 'tirodhāna' (self-limitation, symbolized by 'kṣa'). The former is also known as 'prakāśa' (or Śiva) and the latter 'vimarśā'. (Śakti).

The point gets clarified when we consider the rewards mentioned in the texts for dhāraṇā or sustained attention on the nāda and the kalā, by restraining the life-current on each of the centres: on mūlādhāra, intelligence (mati); on svādhiṣṭhāna, memory (smṛti), and maṇipūra clarity of mind and fixity of purpose (buddhi); on anāhata omniscience (prajñā); on visuddha, intuitive faculty (medhā), and on ājñā, the vision of the sages (pratibhā, ārśa-darsana).

The conception of three 'knots' (granthi) characterizing the centres from mūlādhāra to ājñā is also relevant in the context. A 'knot' is defined as truth (viz. cit-kalā, pure consciousness) and untruth (viz. māyā, prakṛti, the projected categories) being fastened together, inseparably and each becoming the other for the time being.

सत्यासत्यवस्तुद्वयस्याभेद्यामन्योन्यं तादात्म्यापन्नत्वं ग्रन्थिः।

The knots are actually obstructions along the Suṣumṇā passage, preventing knowledge and action from exercising their legitimate functions. They are constituted by the three gunas (sattva, rajas and tamas), and so bind the individual soul to the phenomenal world. The yogins are able to break them up or pierce through them by methods like prāṇāyāma. We read in *Yoginī-tantra:*

ग्रन्थित्रयं तत्र मुख्यं ब्रह्मविष्णुशिवात्मकम्।
मूलाधारपूरकाज्ञाचक्रोर्ध्वं यत् प्रतिष्ठितम्।
ज्ञानक्रियारोधकं तत् सुषुम्णामार्गरोधनात्॥

and in the commentary on *Pārānanda-tantra* (p.254)

ग्रन्थित्रयं सत्त्वादिगुणत्रयात्मकम्।
वायोः सुषुम्णाप्रवेशे सति
तद्विदलनं निरुद्धप्राणा योगिनां भवति॥

Between the svādhiṣṭhāna centre and the maṇipūra centre (or above the mūlādhāra, according to *Yoginī-tantra*) is the first 'knot', called Brahma-granthi. Pure consciousness which is the foundation becomes covered by aviydā, resulting in the emergence of individual selfhood (jīva-bhāva), by its identification with the physical body (sthūla-dehābhimānī): This is illustrated by the condition of wakefulness (jāgrat).

Between the anāhata and viśuddha centres' (or above the maṇipūraka, according to *Yoginī-tantra*) is the second knot known as Viṣṇu-granthi, as a result of which the individual's subtle body (sūkṣma-śarīra, consisting of the prāṇa, manas and vijñāna sheathes) becomes identified with the individual soul. This is like the dream stale (svapna), where mind creates, projects and enjoys (taijasa).

Just above the ājñā centre is the third knot called Rudra-granthi, characterized by the play of primordial nature (mūla-prakṛti) and by bliss of oblivion (prājñā). Here, the analogy of the state of deep sleep (suṣupti) is given; it is a condition which on its cessation is retrospected as a pleasurable experience. If the brahma-granthi illustrates anna-maya-kośa, and the Viṣṇu-granthi the prāna-, mano-, and vijñāna-maya-kośas, the Rudra-granthi illustrates ānanda-maya-kośa.

The six classical cakras thus comprehend the entire world of aspects (kalā) characterized by thirty-six categories of existence (tattva), fifty matrices (mātṛka) and fifteen constants (nityā). This world consists of three realms (maṇḍalas) named after Sūrya, Candra and Agni and three universal sound-forms, paśyantī, madhyamā and vaikharī. But the spiritual aspirants are required to go beyond the scope of these six centres, which when compared with the centres above the highest of them (viz. ājñā) are described as gross (sthūla-cakras).

Texts (like *Pārānanda-tantra,* ed. by Raghunāth Miśra, Sampūrṇanda Sanskrit University, Vārāṇasi, 1985) enumerate as many as twenty cakras ('sthānāni viṁśatih') located along the suṣumṇā channel (also called brahma-mārga). At the bottom of Suṣumṇā is a thousand-petalled lotus, red in colour, called Kula-padma, located in the central hole (kula-kunda) :

सुषुम्णाधो रक्तवर्णं सहस्रदलपङ्कजम्।
कुलाख्यं कर्णिकासंस्थकुलकुण्डस्थितं हि सा॥

(*Tripurārṇava*)

On top of Suṣumṇā is another thousand-petalled lotus, white in colour, called akula-padma, where Guru is situated:

सुषुण्मोर्ध्वं सुधारश्मिकोटिकान्तसमप्रभम्।
अधोमुखं गुरुस्थानं सहस्त्रदलशोभितम्॥

(ibid)

In between the two are eighteen cakras, and they are all situated in an ascending series along Suṣumṇā beginning with kula-padma. *Pārānanda-tantra* (4, 46-47) names the twenty cakras as follows:

I (1) Kula-padma
(2) Viṣu
II (3) Ādhāra (mūlādhāra)
(4) Svādhiṣṭhāna
(5) Pūraka (maṇipūra)
(6) Anāhata
(7) Viśuddhi
(8) Laṁbikā (laṁbikāgra)
(9) Ājñā
III (10) Bindu (candra-maṇḍala)
(11) Ardha-candra (matrardha)
(12) Rodhinī (bodhini)
(13) Nāda
(14) Nādānta (mahā-nāda)
(15) Śakti
(16) vyāpikā (sahasrāra)
(17) Samanā (ājñī)
(18) Unmanā (Unmanī)
IV (19) Mahābindu
(20) Akula-padma (sahasrāra)

Here, from Ādhāra (3) to Ājñā (9), the cakras are physical in situation, located as they are above the anus (gudopari), in the genital region (liṅge), at the navel

(nābhau), in the heart (hṛdi), in the throat (kaṇṭhe), below the nostrils (nāsikādhah) and between the eyebrows (bhrū-madhye) respectively. They are thus

10)	o	महाबिन्दु	Mahā-bindu
9)	!∪	उन्मनी	Unmanī
8)	!	समना	Samanā
7)	∇∪	व्यापिका	Vyāpikā
6)	ǀ.	शक्ति	Śakti
5)	.ǀ∪	नादन्ता	Nādānta
4)	.ǀ.	नाद	Nāda
3)	∇∪	रोधिनी	Rodhinī
2)	∪	अर्धचन्द्र	Ardha-candra
1)	÷∪	बिन्दु	Bindu

THE SUKṢMA-CAKRAS

sthūla-cakras. Above the ājñā, nine cakras (excluding the last two, viz. mahā-bindu and akula-padma are situated the subtle or sūkṣma-cakras. And these nine cakras are (10-18) taken to correspond with the nine enclosures of Śrī-cakra in the Samaya ideology. Till ājñā (9), the cakras are aspected (sa-kala), and from Bindu (10) till unmanā (18), the cakras are both aspected and unaspected (sa-kala-niṣkala); and the last two cakras are entirely unaspected (niṣkala):

आज्ञान्तं सकला प्रोक्ता: तत: सकलनिष्कलम्।
उन्मन्यन्तं परे स्थाने निष्कलं च तथा स्थितम्॥

The practical implications of the sūkṣma-cakras is that the practitioner must get beyond the scope of the phenomenal involvements, and dissolve the tattvas relevant to each of the six sthūla-cakras, before he deals with the sūkṣma-cakras. The factors and categories that need to be gradually overcome are the five primary elements (bhūta), the five sense-functions (jñānendriya), the five action tendencies (karmendriya) and five sense-objects (viśaya). While twelve centres, mūlādhāra to visuddha comprehend these twenty details, the ājñā centre pertains to individual consciousness (buddhi) and egoity (ahaṁ-kāra).

Beyond the ājña centre, the nine subtle centres pertain to achievements with regard to the subtle body, characterized by mind (manas). The ninth subtle centre is known as unmanī, annulment of mind and all its functions.

यत्र गत्वा तु मनसो मनस्तवं नैव विद्यते।
उन्मनी सा समाख्याता सर्वतन्त्रेषु गोपिता॥

The practitioners who have reached this state do not return to this phenomenal world of transmigration.

The locations of these centres are not clear, nor, or they uniformly given in the texts. Most of them however are located in the region of forehead (lalāta-deśe), according to *Saṁmohana-tantra,* which text includes ardhacandra (11) in Bindu or Candra-maṇḍala (10), and Śakti (15) and Vyāpikā (16) in mahā-nāda (14). Another text locates unmanī centre at the aperture on top of the crown of the head (brahma-randhre) and identifies it with mahā-bindu (19), which is just below the sahas-rāra centre (akula-padma).

(For details of the sūkṣma-cakras see APPENDIX).

The concept of antaryāga is mainly concerned with

visualizations of identity (aikya-bhāvanā). Besides the four (or six) types of identity already mentioned, there is another group of factors for which identity has to be visualized.

पिण्डब्रह्माण्डयोरैक्यं लिङ्गसूत्रात्मनोरपि।
स्वापाव्याकृतयोरैक्यं क्षेत्रपरमात्मनोः।

(1) identity between the human body (piṇḍa) and the cosmos (brahmāṇḍa); (2) identity between linga or the vital constitution of man (liṅgātmā, linga-śarīra, consisting of sixteen factors, viz. the ten indriyas, five of congnition and five of action; mind; and the five tanmātras or pure elements) and sūtrātmā (the vital current defined by cosmos, the spirit that leads the liṅga-śarīra through the arcirādi path after the death of man); (3) between svāpa or deep sleep (suṣupti or prājñā) and avyākṛta (the undifferentiated and unevolved Brahman under the influence of avidyā); and kṣetrajña (the individual soul) and paramātmā (the supreme soul or Brahman).

The most popular text employed for the visualization of all these aspects of identity by the Samayins is *Bhāvanopaniśat,* which is held in high regard as the principal Devyupaniśat. It has an excellent commentary by Bhāskara-rāya-makhin, a prolific writer on Śrī-vidyā.

This upanishad which is formally affiliated to Atharva-veda deals with the details of anataryāga, also called saṁhāra-yāga as it prescribes gradual dissolution of mind in intense contemplation. It is said that heart-felt eulogy of the Divine (stotra) is better than external worship (pūjā), that recitation of the sacred formula (japa) is better than worship, that meditation (dhyāna) is better than recitation, and that best of all is dissolution of mind (laya).

पूजाकोटिसमं स्तोत्रं स्तोत्रकोटिसमो जपः।
जपकोटिसमं ध्यानं ध्यानकोटिसमो लयः॥

It seeks to establish perfect identity between the human constitution as Śrī-cakra in all details, and to prescribe the method by which all the sequences of external worship may be adapted in antaryāga by visualizations and contemplations. The text works out the identity on the basis of the tāntrik outlook but in conformity with the Vedic tradition.

The text finally promises that by such visualizations and contemplations even for three moments on the esoteric significance of Śrī-cakra and on the involvement of the details of Śrī-cakra in ones own daily life, (called here bhāvanā), one achieves absolute identity between himself and the Godhead; and the text further holds out, in accordance with the tāntrik outlook, that whatever one thinks of will easily be accomplished, without his exertion.

एव मुहूर्तत्रयं भावनया युक्तो भवति तस्य
देवतात्मैक्यसिद्धि। चिन्तितकार्याणि अयत्नेन
सिद्ध्यन्ति। स एव शिवयोगीति कथ्यते॥
इत्युपनिषत्॥

This is what in tantra is known as the 'short path", the longer path being filled with rituals and being dependent upon the availability of material articles and implements. However, it is not suitable for all people, it is indicated only for the evolved souls, who have also advanced in the tāntrik practice. And the help of the guru is indispensable in this path. That is why the upaniṣad begins with the statement that the guru is the supreme casual power:

॥श्रीगुरुः परमकारणभूता शक्तिः॥

For the practitioner must visualize here not only the common objects and familiar services, but also abstract entities and esoteric rites. An illustration would be the sequence of 'upacāras' in mānasa-pūjā (internal worship) where the five primary elements that constitute the entire universe are themselves offered as so many services.

लं पृथिव्यात्मिकायै बालात्रिपुरसुन्दर्यै गन्धं कल्पयामि।
हं आकाशात्मकं पुष्पं कल्पयामि।
यं वाय्वात्मकं धूपं कल्पयामि।
रं तेज आत्मकं दीपं कल्पयामि।
वं अमृतात्मकं नैवेद्यं कल्पयामि।

The five elements are visualized by their seed-syllables and represented on the fingers of the right hand. Earth is symbolically offered as sandal-paste, water as food-offerings, fire as light, air as incence, and ākāśa as flower. And while offering these services, the devotee only thinks of them; the offerings are all made mentally.

Vāmakeśvara-tantra (Kāma-kalpa-taru-stava, 50) suggests that the entire Śri-cakra in all its details may be worshipped only by eulogies and thoughts, and affirms that this procedure is as effective as the worship by external rites. But this is only for the fortunate ones who are eligible for it:

संपूज्य केऽपि सकलार्थबलोपचारै-
र्ग्रन्थिं विभिद्य परमेष्ठिनमुद्वहन्ति।
बीजात्मिकां वदनधामनिधिस्वरूपाम्
जिह्वाग्रतः सुकृतिनः परिचिन्तयन्ति॥

This suggestion has been taken up by many poetic works which are in the nature of stotras, where the goddess and her residence (Śrī-cakra) are visualized in great detail. Merely reciting them would, it is believed, merit the rewards that ensue elaborate external worship (which is expensive and which requires preparation, effort and arrangement). *Tripura-sundarī-mānasa-pūjā-stotra* (123), for instance, recommends the 'pañcopacāra-pūjā' mentioned above (the offering of the five primary elements), for those who are unable to undertake external worship, for lack of knowledge and convenience.

अर्चन विधौ ज्ञानलवोपि दूरे
दूरे तदापादकवस्तुजातम्।
प्रदक्षिणी कृत्य ततोर्चनं ते
पञ्चोपचारात्मकमर्पयामि॥

The sequences of external worship are visualized here and described, so that one may recite these verses whenever he can and attract the grace of the goddess (127):

नित्यार्चनमिदं चित्ते भाव्यमानं सदा मयि।
निबद्धं विविधैः पद्यैरनुगृह्णतु सुन्दरी॥

Indeed, this device is intended to help those who are devoid of the strength of devotion, of the facility of renunciation and of the inclination for contemplation. Recitation of these verses would serve as offerings of flowers.

मम न भजनशक्तिः पादयोस्ते न भक्ति-
र्न च विषयविरक्तिर्ध्यानयोगे न सक्तिः।
इति मनसि सदाहं चिन्तयन्नाद्यशक्ते
रुचिरवचन पुष्पैरर्चनं सञ्चिनोमि॥

Another work of similar nature, *Devī-catus-śaṣ-tyupacāra-pūiā-stotra* enumerates and describes as many as sixty-four services during worship, but declares that reading of this work alone would be as good as going through these services in actuality (71):

पूजामिमां पठेन्नित्यं पूजां कर्तुमनीश्वरः।
पूजाफलमवाप्नोति वाञ्छितार्थं च विन्दति॥

It may be recalled that antaryāga is also prescribed in the Vedic tradition in terms of 'ātma-yajña' and 'puruśa-medha'. in the Nārāyaṇa-praśna section of *Taittirīya-brāhmaṇa,* we have an elaborate account of sacrifice drawing out correspondances between the factors and faculties of the human constitution with the details of the sacrificial rite.

तस्यैवं विदुषो यज्ञस्यात्मा यजमानः,
श्रद्धा पत्नी, शरीरमिध्मं, उरो वेदिः, लोमानि बर्हिः,
वेदः शिखा, हृदयं यूपः, काम आज्यं, मन्युः पशुः
तपोऽग्निः, दमःशमयुता दक्षिणा, वाक् होता, प्राण
उद्गाता, चक्षुरध्वर्युः, मनो ब्रह्मा, श्रोत्रमग्नीत्॥

In this yajña, ones own self is the performer of the sacrifice (yajamāna), faith is his wife, who also must take part in the rite; the body itself is the fuel that lits the fire (idhma); the chest of the individual is the altar (vedi), the bodily hair are the darbha-grass (barhi); the tuft of hair on the head is the hymnology recited (veda); the heart is the sacrificial post (yūpa); desires are the clarified butter that is poured into the fire as oblation (ājya); anger and ill-will are the beasts that are tied to the post and killed as offering (paśu); penance is the fire (agni); control of

mind and restraint of sense-functions are the fees that are offered to the priests (dakṣiṇā); speech is one of the four priests, hotṛ; vital current is another of the priests, udgātṛ; vision is the third priest, adhvaryu; mind is the fourth priest, brahmā; and ears are the attendant-priest, agnīdhra.

The āgamas have continued this symbolism and have prescribed in addition to the detailed and formal worship of the icon, worship which is purely internal, having ones own self as the god:

हृत्पद्मासनं दद्यात् सहस्त्रारच्युतामृतैः।
पाद्यं चरणयोर्दद्यान्मनासाऽर्घ्यं निवेदयेत्॥१॥

तेनामृतेनाचमनं स्नानीयमपि कल्पयेत्।
आकाशतत्त्वं वसनं गन्धं तु गन्धतत्त्वकम्॥२॥

चित्तं प्रकल्पयेत् पुष्पं धूपं प्राणान्प्रकल्पयेत्।
तेजस्तत्त्वं च दीपार्थं नैवेद्यं च सुधाम्बुधिम्॥३॥

अनाहतध्वनिं घण्टां वायुतत्त्वं च चामरम्।
नृत्यमिन्द्रिय कर्माणि चाञ्चल्यं मनस्तथा॥४॥

पुष्पं नानाविधं दद्यादात्मनो भावसिद्धये।
अमायामनहंकारमरागममदं तथा॥५॥

अमोहमदम्भं चाद्वेसाक्षभकं तथा।
अमात्सर्यमलोभं च दशपुष्पं प्रकीर्तितम्॥६॥

अहिंसा परमं पुष्पमिन्द्रियनिग्रहम्।
दयाक्षमाज्ञानपुष्पं पञ्चपुष्पं ततः परम्
इति पञ्चदशैर्पुष्पैर्भावपुष्पैः प्रपूजयेत्॥७॥

Godhead must be provided with a seat in ones own heart-lotus. The nectar that oozes out of the thousand-

petalled lotus on the crown of ones head must be offered as water for the feet of the God; mind itself must serve as water for washing the hands of the Deity; nectar from the thousand-petalled lotus again must be offered as water for ceremonial sipping and for purificatory bath. The element of ākāsa in ones own body must serve as the garments offered to the Deity after bath and the earth element as sandal-paste, ones internal organ must be offered as flowers, ones own vital currents as incence. The fire element serves as the light for the deity, and nectar from the thousand-petalled lotus as the food-offering.

The sound arising from the anāhata-centre (in the heart) will be the ringing of the bell, and the air element the waving of the fan in front of the deity. The sense-functions and the mental processes serve as dance-postures presented for the entertainment of the deity.

Ten kinds of flowers are offered to the deity: non-deceit, selflessness, desirelessness, non-arrogance, non-confusion, absence of haughtiness, absence of hate, non-confusion, absence of jealousy and lack of greed - these are the ten flowers.

Further, non-violence, self-restraint, compassion, forgiveness and wisdom are five more flowers that are placed at the feet of the deity.

Chapter IV

LITERATURE

Saṁmohana-tantra classifies the āgama tradition pertaining to Devi in four classes according to regional distribution:

(1) Kerala region from Anga to Mālavā; the tradition belongs to the Kahādi-division; the forms of the goddess worshipped are Tārā and Nīla-sarasvatī;

(2) Kaśmīra: region from Madra to Nepāla; the tradition is Hādi; the goddess worshipped is Tripura-sundarī;

(3) Gauḍa: from Assam to Sindhu; Kādi tradition; the form of the goddess is Kālī; and

(4) Viśālā: all over the country; all other Devī traditions; and all forms of the goddess, especially Sarasvatī or Sāradā.

Tārā-khaṇḍa (33,3) makes a similar classification and mentions that the four traditions are mutually exclusive with regard to the rites of initiation, the mantras and so on.

केरलश्-चैव काश्मीरो गौडश्-चैव तृतीयकः।
सम्प्रदायत्रयं प्रोक्तं प्रत्येकं विविधं भवेत्॥

and also (1, 145)

गौडेकेरलकाश्मीरसम्प्रदायानुसारतः
दीक्षाविद्याविधौ कार्या तारायां विशेषतः॥

A more meaningful classification is in terms of Kaula, Samaya and Miśra traditions. These terms have already

been explained. The Miśra tradition combines the details of the other two, but inclines more towards the Samaya outlook. It is based, like the Samaya, on the doctrine of lunar aspects (Candra-kalā, tithi-nityās).

1. The literature of the 'miśra' tradition is called 'candra-kalā-vidyāṣṭaka', comprehending eight texts : Candra-kalā, Jyotsnāvatī, Kalā-nidhi, Saubhāgya-cintāmaṇi (of Durvāsa), Bhuvaneśvarī-tantra, Bārhaspatyam, Kulārṇava-tantra and Kuleśvarī-tantra. The last two are from the Kaula division, although they are not included in the classical list of sixty-four texts of the kaulas.

2. The literature of the Kaula division is said to consist of sixty-four texts, all tantras in character. We have in *Vāmakes-vara-trantra* a list of these texts.

चतुःषष्टिश्च तन्त्राणि मातृणामुत्तमानि च।
महामाया शम्बरं च योगिनीजालशम्बरम्॥
तत्त्वशम्बरकं चैव भैरवाष्टकमेव च।
बहुरूपाष्टकं चैव यामलाष्टकमेव च॥
चन्द्रज्ञानं मालिनी च महासम्मोहनं तथा।
वामजुष्टं महादेवं वातुलं वातुलोत्तरम्॥
हृद्भेदतन्त्रभेदं च गुह्यं तन्त्रं च कामिकम्।
कलावादं कलासारं तथाऽन्यत् कुण्डिकामतम्॥
मतोत्तरं च वीणाख्यं त्रोतलं त्रोतलोत्तरम्॥
पञ्चामृतं रूपभेदं भूतोड्डामरमेव च॥
कुलसारं कुलोड्डेशं कुलचूडामणिस्तथा।
अरुणेशं मोदिनीशं विकुण्ठेश्वरमेव च॥
पूर्वपश्चिमदक्षं च उत्तरं निरुत्तरम्।
विमलं विमलोत्तरं च देवीमतमतःपरम्॥

This is a variegated list of odd texts (not all of which

however is extant), some of which are downright antinomian and occult in character, some simple ritualistic manuals, some philosophical in orientation and some dealing with magic and sorcery. They do not all of them espouse a common ideology, nor do they all fell within the traditional Kaula framework. Some texts are obviously cultic and eulogize digambara, kṣapaṇaka or vāmācāra sects. There are also groups of texts like the yāmalas, the bahu-rūpas, and bhairavas.

It may be noted that the Kaulas are not one homogenous group. Actually five distinct sects were in vogue within the Kaula groups, according to Lakṣmīdhara:

(1) the pūrva-kaulas, who are superior and who employ the five 'ma' articles only symbolically, and their general approach is not very different from samayācāra (sādhakañam tābhyām tadatmyena); they worship the goddess at the mūlādhāra-centre.

(2) the uttara-kaulas, who are given to crude forms of worship, such as the female generative organ being taken as the goddess;

(3) the kāpālikas, who identify themselves with Śiva or Śakti during worship:

(4) the digṁbaras, who are nude while engaged in worship, and identify themselves with bhairavas, with reference to the female associates known as bhairavīs ('bindu-pūjāvasare bhairavākāram digaṁbaratvam āśritya samarcayanta strī puruṣāh'), and

(5) the kṣapaṇakas, whose exact identity is not known, but were probably Buddhist in orientation; Lakṣmīdhara, however, says that they were worshippers of the woman's generative organ (yoṣit-trikoṇa-pūjā-ratāh', on *Saundarya-laharī*, 32).

Excepting the pūrva-kaulas, all others were generally regarded as Vāmācarins and as disreputable (kutsitāḥ). According to Lakṣmīdhara the Vāmācārins accept the authority of *Vāmakesvara-tantra* and are outside the Vedic fold; they worship only the Cakra (viz. without symbolisms) ('kevala-cak-ra-pūjakās te vedabāhyā ityanvayah', op.cit.)

Three of the texts deal with 'śambara' which means a demon who is an expert in magical feats (māyā): māyā-jāla, yoginī-jāla and tattva. The first of these is said to describe common tricks of magic to confound people, the second outlandish practices of black magic and sorcery, and the third transformation and travel of physical objects apparently without human agency. Mahā-sammohana-tantra provides instructions concerning hypotic inductions of sleep, paralysis, blindness, and speech disorders.

Texts with Kāpālika orientation include Pañcāmṛta-tantra and the eight tantras collectively known as 'bhairavāṣṭaka' Bhairava , Vāṭuka, Kaṅkāla, Kāla, Kālāgni, Yogiñi, Mahā-śakti and Siddha. Pañcāmṛta-tantra expounds the permanent existence of the five primary elements (earth, water, fire, air and ākāśa). The eight 'bhairava' texts deal with magical practices like use of collyrium for spotting hidden treasure, use of unguents for becoming invisible, use of ointments for travelling long distances in an extraordinarily brief span of time and so on. Candra-jñāna-tantra is also a Kāpālika text (different according to Lakṣmīdhara, from the Samaya text of the same naṃe).

The texts belonging to the Bahurūpāṣṭaka group concern themselves with propitiating the eight forms of the mother-goddess (aṣṭa-mātṛkā): Brāhmī, Māheśvarī, Kaumāri, Vaiṣṇavī Vārāhī, Māhendrī, Cāmundā and Śiva-dūti. These divinities are worshipped in folk cults for material benefits

such as preventing misfortune, averting catastrophe, avoiding accidents and eliminating ailments. Some of the practices associated with such worship are sinister and outlandish.

Yāmalāṣṭaka consists of eight tantras with Kāma-siddhi as the principal deity, and fulfillment of desires as the purpose. It is said that while tantras are mainly sāttvic in character, the yāmalas are rājasic and ḍāmaras tāmasic.

Mālinī is claimed to teach the art of wading through water without getting wet, walking on the surface of water, and construction of rafts which can accommodate a large number of people.

Several among the sixty four texts concern reprehensible Vāmācāra practices: e.g. Kuṇḍikā-mata (for the accomplishment known as ghaṭikā-siddhi), Vīṇākhya-tantra (for utilizing the services of Saṁbhoga-yakṣiṇī for sex gratification), Trotala-tantra (for subjugating a large number of yakṣiṇīs for carrying out the rites of mohana, vasīkaraṇa staṁbhana, vidveśaṇa, mārana etc.), Kāla-vāda (for enticing married women, fascinating girls of choice etc), and Kāla-sāra (for achieving power and necromancy). Some of the Digaṁbara works like Rūba-bheda, Bhutoḍḍāmara, Kula-sāra, Kuloḍḍīśa, Aruṇeśa, Mahā-Kāli-mata, vāma-juṣṭā, Modinīśa and Sarvajñanottama have similar ends in view, especially killing an enemy by magical means but they prescribe worship of Mahā-bhairava (Ānanda-bhairava) in nude state and employment of five 'ma-kāras' ('matsya', fish; 'māṁsa' flesh; 'madya', liquor; 'mudrā, yogic postures or cereals to go with liquor; and 'maithuna', copulation).

Texts like Niruttara, Vimala, Vimalottara and Devī-mata are classed as 'kṣapaṇaka' manuals; but what precisely

the expression kṣapaṇaka meant in the tāntrik context is hard to ascertain.

Hṛdbheda-tantra is a yogic treatise describing how the six cakras could be pierced through; the methods by which the 'knot of the heart' (hṛd-granthi) is broken in twain are also indicated.

Three among the twenty-six kaula texts deal with temple-worship: construction of temples, making of icons, worship rituals; purifications and so on: Kāmika; Vātula and Vātulottara. Probably they are the same ones that are included in the twenty-eight Śaivāgama texts.

3. The basic literature of the Samaya division consists not only of the Devyupaniśads, discussed earlier, and the Śub-hāgama-pañcaka, mentioned above, but also popular purānic texts like 'Devī-māhātmya' (also called Sapta-śati from *Mārkaṇ-ḍeya-purāṇa*); 'Lalitā-sahasra-nāma' (from *Brahmāṇḍa-purāṇa*), and "Lalitopākhāyana" (also from *Brahmāṇḍa-purāṇa*). *Vāmakeśvara-tantra* and *Mahā-nirvāṇa-tantra* are extensively relied upon. *Subhagodaya* of Gauḍa-pāda is a poetical work of fifty-two verses which formulates the Samaya outlook clearly. *Saundarya-laharī* (commonly but erroneously ascribed to the great Vedāntin Śaṁkara) is an other splendid exposition of the Samaya philosophy in about a hundred musical hymns.

These are well-known, often commented upon, and frequently printed. The worshippers of Devī are familiar with all these texts with the probable exception of *Subhagodaya* and *Mahā-nirvāṇa-tantra*. *Subhagodaya* is a hymnal collection, eulogizing Devī as presiding over the sahasrāra-centre (baindava-sthāna) and as realized only by the Samaya approach. It speaks of the six familiar cakras along the suṣumnā passage, bringing out the special

significance of Sahasrāra, beyond the six. It distinguishes the Kaula approach from the Samaya, the former emphasizing the triangle in the mūlādhāra and the latter the thousand-petalled lotus in the sahasrāra. More importantly, this work prescribes the visualization of identities (aikyānusandhana), four-fold and six-fold. This work brings out the practical significance of Śrī-cakra. The entire text is given in the Appendix.

Mahā-nirvāṇa-tantra is an encyclopaedic work in fourteen chapters (called ullāsas) and 2,517 verses. It is in the nature of a dialogue between Pārvati (who questions) arid Śiva (who answers), concerning the most expedient spiritual path relevant to the present Kali age, when, of the three classical orientations (divya, vīra and paśu) even the lowest (viz. pasu) is difficult of accomplishment. Śiva explains that Āgama alone is the saving grace for the present age:

सत्यं सत्यं पुनः सत्यं सत्यं मयोऽच्यते।
विना ह्यागममार्गेण कलौ नास्ति गतिः प्रिये।।

He specifies the Āgama approach which is in perfect accord, with the Vedic tradition. The most effective mantra that is prescribed in the text is

ओं सच्चिदेकं ब्रह्म।

and the devotee is asked not only to understand the full implication of the words of the mantra but also the esoteric spirit of the mantra, for

मन्त्रार्थं मन्त्रचैतन्यं यो न जानाति साधकः।
शतलक्षं प्रजप्येऽपि तस्य मन्त्रो न सिद्ध्यति।।

The devotee must prepare himself property for realizing

the deity and truth of the mantra; he must be truthful, restrained, pure in conduct and firm in resolve to reach the highest. To be filled with virtues facilitates the attainment of the goals here and hereafter:

कलौ नास्त्येव नास्त्येव सत्यं सत्यं मयोऽच्यते।
ब्रह्मदीक्षां विना देवि न कैवल्याय सुखाय च॥

In due course, Siva explains to Pārvati that she is indeed the highest power

त्वं पराशक्तिः।

and describes the conduct that is most appropriate for the devotee to realize his identity with the supreme goddess. While the goddess is equated with Kāli or Mahākāli the text concedes that the form assumed by Śakti would be in accordance with the nature and effort of the devotee; for the sake of benefitting him most (4,11):

उपासकानां कार्याय पुरैव कथितं प्रिये।
गुणक्रियानुसारेण रूपं देव्याः प्रकल्पितम्॥

Details of worship are given, as also particulars of construction and consecration of shrines. Kulācāra is held out as most propitious. But the conclusion is that the object of tāntrik worship is the same as the goal of the Vedāntin, viz. realization of Brahman as all ("sarvam brahma') (14,126) and as ones own self who is mere witness (14,129)

बहिरन्तर्यथाकाशं सर्वेषामेव वस्तूनां।
तथैव भाति सद्रूपो ह्यात्मा साक्षिस्वरूपतः॥

Knowledge of self is the only avenue open for liberation (14, 135):

आत्मज्ञानमिदं देवि परं मोक्षैकसाधनम्॥

While *Mahā-ṅirvāṇa-tantra* is basically a kaula text, *Paraśurāma-kalpa-sūtra* is undoubtedly a work extolling the Samaya outlook. In aphoristic style, the work prescribes that the goal must be the realization on the part of the individual that he is in truth the power of pure consciousness (citi-śakti), achieved by the contemplation that he is the *devī,* covering himself by the invulnerable armour:

देव्यहंभावयुक्तः स्वशरीरे वज्रकवचन्यासजालं विदधीत॥

This realization entails that he is not the three bodies (sthūla, sūkṣma and kāraṇa), the three conditions (wakefulness, dream and deep-sleep) or the five sheathes (annamaya, prāṇa-maya, mano-maya, vijñāna-maya and ānanda-maya). The goal of spiritual practice, according to this text, Is dissociation of the self from all objective frames of reference, and realization of the true nature of self, for there is no gain higher than this realization:

निर्विषयचिद्विमृष्टिः फलम्। आत्मलाभान्न परं विद्यते॥

The model of the Vedic sacrifice is held out here: "All objects that are received by us constitute the libations to be made; the sense-organs are the ladles through which the libations are poured. Ones own self, which in fact is Śiva, is the fire, and the powers of Śiva are the flames. One is himself the sacrificer

सर्वं वेद्यं हव्यम्। इन्द्रियाणि स्त्रुचः। शक्तयो ज्वालाः।
स्वात्मा शिवः पावकः। स्वयमेव होता।

The supreme bliss, which is the form of Brahman, is within ones body:

आनन्दं ब्रह्मणो रूपं तच्च देहे व्यवस्थितम्।

But when body covers up the self, limiting and conditioning it, the self is called the soul (jīva), and when the body no longer covers, limits or conditions, the self is indeed the supreme Śiva or Brahman:

शरीरकञ्चुकितः शिवो जीवो निष्कञ्चुकः परशिवः।

The method that is suggested for accomplishing this ideal is the tāntrik tradition in which one must have complete faith:

सम्प्रदायविश्वासाभ्यां सर्वसिद्धः।

Faith is the ultimate authority in matters such as these, for in such matters scripture alone is the guide; rational thinking, logic and arguments are of no value

विश्वासभूयिष्ठं प्रमाणं। शास्त्रैकगम्या ये ह्यर्थाः न तांस्तर्केण दूषयेत्।

The mantras which are traditionally communicated by the master have power which no thought can fathom:

मन्त्राणामचिन्त्यशक्तिता।

The classical procedure is to visualize absolute identity of the master, the mantra that he gives, and the deity which the mantra projects, with ones own self, one's mind and one's life-force respectively. That is to say, the master enters into ones soul and becomes one with it. Without such identification the power of the master to liberate the devotee would not be there. Initiation (dīkṣā) which binds the devotee and the master together is all-important, and therefore the text says:

तत्र सर्वथा मतिमान् दीक्षेत।

A commentary explains the role of the master in initiation:

सुखसाधनगुरुकृपापांगावलोकनरूप दीक्षावशेन प्रतिबन्धकदुरितापगमे परदेवतारूप ह्रींकारः चिर-कालनैरन्तर्यभावना प्रकर्षेण तस्मिन्नभिमुखे सति तल्लक्ष्यार्थरूपपरामानन्द चित्कला स्वयमेवाभिव्यक्ता सती आनन्दानुभवामृतेन सुखयति।

A mere look of the master may be an initiation: it is grace coming out of his compassion, and it spells well. It removes all obstructions on the path (viz. the sins), and-it helps long and uninterrupted visualization of the supreme goddess. When thus the object of contemplation is directly encountered, the pure aspect of consciousness in oneself is spontaneously manifested; bliss is then experienced, without a limit and without defilement.

Likewise the mantra, which is essentially a mental process ('mananān mantrah'), when surcharged by the master's will and grace, is capable of annihilating all discursive thought, and recover the mind devoid of processes and expressions. The mind thus transforms itself as the mantra. At the master's behest, the devotee during his spiritual practices sublimates his vital processes, breaking through the three knots (granthis), and piercing through the six centres (cakras); and thus the deity of the mantra (mantra-devatā) becomes one with the devotee's life-force (prāṇa).

गुरूमन्त्रदेवतात्मनःपवनानामैक्यनिष्फालानादन्तरात्मवित्तिः।

This results from the abiding vigour of the practice of visualization, which enables one to reach the ājñā-cakra

(where the master abides, the mantra rests and the deity is seen)

भावनादाढ्र्यादाज्ञासिद्धिः।

While this is in the main the effective Samaya approach, the text provides instructions which will facilitate ones progress along the chosen path, like

(१) सदा विद्यानुसंहतिः।

One must constantly repeat mindfully the mantra specific to Śrī-vidya and bestowed upon the devotee by the master.

(२) सततं शिवतामापादयेत्।

One must always visualize himself as Śiva in essence; that is to say, ones mind must merge with Śiva;

(३) फलं त्यक्त्वा कर्मकरणम्।

All actions must be performed, without thoughts about the rewards that they entail

(४) अनित्यकर्मलोपः।

All conduct which is classed 'nitya' (which involves no merit, but non-performance of which will become a sin) must never be given up; and

(५) सर्वदर्शनानिन्दा

No spiritual school must be spoken ill of.

The philosophical viewpoint of this text draws heavily from what is known as Tripurā-siddhānta, based on the tripartitite division of reality into intention (icchā), gnosis (jñāna) and action (kriyā) and on the tripartitite grouping

of the thirty-six categories of existence in terms of ātma (self), vidyā (spiritual power, sakti) and siva, (supreme reality).

These three aspects of reality are otherwise described as pramātā (ātmā), pramāna (vidyā) and prameya (Śiva.) Vidyā here refers to the mantra which enshrines the deity (devatā, Śiva) and reveals it to the devotee (upāsaka, ātmā).

There is also a conception that if the master who communicates the mantra is a 'guru (mantra-dātā), the mantra that he communicates is a superior 'guru' (parama-guru); the power that inheres in the mantra is higher in the hierarchy (parā-śakti, parā para-guru), and the highest of course is the deity visualized and realized by the mantra (parama-śiva).

There are also other texts which are frequently relied upon by the practitioners of Devyāgama, like vāmakeśvara-tantra, Śakti-saṅgama-tantra, Tripurā-rahasya, Svaccanda-tantra, Yoginī-hṛdaya, Tripurārṇava, Paramānanda-tantra, Tantra-rāja-tantra, Kāma-kalā-vilāsa and Saubhāgya-kalā-druma (Mādhavānanda-nātha)

The literature pertaining to Devyāgama is classified in some texts (like *Mahā-siddha-sāra-tantra*) according to the territorial distribution of texts. Three major divisions are made:

(1) Viṣṇu-krānta, the eastern division prevailing in the area extending from the Vindhya mountains to Caṭṭala (the present Ciṭṭagong in Bengal) or till the Java islands;

(2) Aśva-krānta, the western division prevailing in the area covered by the Vindhyā mountains one one side and Mahā-cīna on the other; and

(3) Ratha-krānta, the northern division, prevailing in

the area extending from the Vindhyā ranges till Nepāla and Tibet.

Each of these divisions has been allotted sixty-four tāntrik texts (lists given in the Appendix). It is interesting that even *Mahānārāyaṇopaniśad* (1,8) describes the earth (viz. Indian subcontinent) as composed of these three divisions:

अश्वक्रान्ते रथक्रान्ते विष्णुक्रान्ते वसुन्धरे।

The expression 'krānta' means a division (vibhāga), but no further details are available about the three divisions in which the tantras are distributed. The number 64 may be a standard one with some tāntrik association. And when we look at the tantras mentioned in each division, some of them are found in more than one division; and some are texts which may not actually be tantras (like Tattva-cintāmaṇi in Aśva-krānta, Kṛkalāsa-dīpikā and Pañcadaśi in Ratha-krānta, and Samayācāra in Viṣṇu-krānta). Some appear like digests, like Tantra-sāra and Kriyasāra (in Viṣṇu-krānta), Puraścaraṇa-candrikā, (in Ratha-krānta), and Tattva-sāra (in Aśva-krānta). Aśva-krānta contains some texts which are obviously Vaiṣnava in cultic orientation (like Gopī-tantra, Gopa-līlāmṛta and Jaya-rādhā-mādhava-tantra).

Most of these texts, however, are not available now; and it is difficult to say if the tantras that are extant in print or in manuscripts are the same as the ones whose names are mentioned in this list. It is unfortunate that the tantra literature, which was undoubtedly elaborate and extensive, has come down to us in a very attenuated and fragmented manner. To preserve whatever has remained is an urgent need.

Appendix I

BHĀVANOPANIṢAT

[Bhāvanā is the mental worship. Tripura-sundarī has three forms meant for worship: gross (sthūla), subtle (sūkṣma) and trnascendental (para). Worship involves, in accordence with these forms, bodily conduct (kāyiki), verbal modes (Vāciki) and mental processes (mānasī): external worship (bahiryāga) is bodily; recitation (japa), verbal and inner worship (antaryāga) mental.]

I श्रीगुरुः सर्व (परम) कारणभूता शक्तिः॥ १॥
(गुरुरुपायः)
तेन (केन) नव रन्ध्ररूपो देहः॥ २॥

II नवचक्र (शक्ति) रूपं श्रीचक्रम॥ ३॥
वाराही पितृरूपा। कुरुकुल्ल बलिदेवता माता॥ ४॥
(श्रीचक्रात्मकस्य देहस्य मातापितरौ कौ ?)

III (देहाश्रयधर्मादि) पुरुषार्थाः सागराः॥ ५॥
देहो नवरत्नद्वीपः॥ ६॥
त्वागादिसप्तधातुरोमसंयुक्तः ॥ ७॥
संकल्पाः कल्पतरवः। तेजः कल्पकोद्यानम्॥ ८॥
रसनया भाव्यमाना मधुराम्लतिक्तकटुकषायलवणरसाः षड्ऋतवः॥ ९॥

ज्ञानमर्घ्यंम्। ज्ञेयं हविः। ज्ञाता होता। ज्ञातृज्ञानज्ञेयाना-मभेदभावनं श्रीचक्रपूजनम्॥ १०॥

IV नियतिः श्रृंगारादयो (नव) रसाः अणिमादयः।
कामक्रोधलोभमोहमदमात्सर्यपापपुण्यमया
ब्राह्म्याद्यष्टक्तयः॥ ११॥
आधारनवकं मुद्राशक्तयः॥१२॥
पृथिव्यप्तेजोवाय्वाकाशश्रोत्रत्वक्चक्षुर्जिह्वाघ्राणवाक्
पाणिपाद-पायूपस्थ-मनोविकाराः कामाकर्षिण्यादि
षोडशशक्तयः॥ १३॥
वचनादानगमनाविसर्गानन्दहानोपादानोपेक्षाख्य
बुद्ध्योऽनङ्ग-कुसुमादि शक्तयोऽष्टौ॥१४॥
आलम्बुसा कुहूर्विश्वोदरा वारणा हस्तिजिह्वा यशोवती
पयस्विनी
गान्धारी पूषा शंखिनी सरस्वती इडा पिंगला सुषुम्णा
चेति चतुर्दश
नाड्यः। सर्वसंक्षोभिण्यादि चतुर्दशारगा देवताः
(शक्तयः) ॥१५॥
प्राणापानव्यानोदानसमाननागकूर्मकृकरदेवदत्तधनञ्जया इति
दश वायवः सर्वसिद्धिप्रदादि देव्यो बहिर्दशारगा
देवताः॥१६॥
एतद्वायुसंसर्गकोपाधि (एतद्वायुदशकसंसर्गोपिधि) भेदेन
रेचकः पाचकः शोषको दाहकः प्लावकः इति
प्राणमुख्यत्वेन पञ्चधा जाठराग्निर्भवति॥ १७॥
क्षारकोद्गारकः क्षोभको मोहको जृम्भक इति
अपलापनमुख्यत्वेन (नागप्राधान्येन) पञ्चविधोऽस्ति।
तेन मनुष्याणां देहगाः
भक्ष्यभोज्यचोष्य-सर्वज्ञाद्या अन्तर्दशारगा देवताः॥१८॥
एता दश वह्निकलाः सर्वज्ञाद्या अंतर्दशारगा
देवताः॥१९॥

शीतोष्णसुखदु:खेच्छा: सत्त्वरजस्तमोगुणा: वाशिन्यादि शक्तायोऽष्टौ॥२०॥

शब्दादि तन्मात्रा: पञ्च (शब्दस्पर्शरूपरसगन्धा: पञ्चतन्मात्रा:) पुष्पबाणा: (पञ्चपुष्पबाणा:)॥ २१॥

मन इक्षुधनु:॥ २२॥

राग: पाश: (वश्यो बाणे राग: पाश:)॥ २३॥

द्वेषोऽङ्कुश:॥ २४॥

अव्यक्त (तत्त्व) महदहङ्कारा: कामेश्वरी वज्रेश्वरी-भगमालिन्योऽन्तस्त्रिकोणा (कोणाग्रगा) देवता:॥२५॥

निरुपाधिका संविदेव कामेश्वर:॥ २६॥

सदानन्दपूर्णा स्वात्मैव परादेवता (परदेवता) ललिता॥ २७॥

लौहित्यमेतस्य (स्वात्मस्य) सर्वस्य विमर्श:॥ २८॥

अनन्यचित्तत्वेन स सिद्धि:॥ २९॥

भावनाया: क्रिया उपचारा:॥ ३०॥

'अहं' 'त्वं', 'अस्ति' 'नास्ति', 'कर्तव्यं' 'अकर्तव्यं' 'उपासितव्यं' इति विकल्पानां आत्मनि विलापनं होम:॥ ३१॥

भावना विषयाणां अभेदभावना तर्पणम्॥ ३२॥

पञ्चदशतिथिरूपेण कालस्य परिणामावलोकनं पञ्चदश नित्या:॥३३॥

VI एवं मुहूर्तत्रितयं मुहूर्तद्वितयं मुहूर्तमात्रं वा भावनापरो जीवन्मुक्तो भवति। (तस्य देवताऽऽत्मैक्यसिद्धि:।) स एव शिवयोगीति गद्यते। (कथ्यते।) (चिन्तितकार्याण्ययत्नेन सिद्ध्यन्ति॥॥३४॥

VII कादिमतेनान्तश्चक्रभावना: प्रतिपादिता:॥ ३५॥

VIII य एवं वेद सोऽथर्वशिरोधीते॥ ३६॥

इत्यथर्वणीया भावनोपनिषत्सम्पूर्णा॥

Appendix II

TANTRAS IN THE THREE DIVISIONS

[The 64 tantras in each of the three divisions, Viṣṇu-krānta, Aśva-krānta and Ratna-krānta, are listed below, as given in Nīlamaṇi-mukhopādhyāya's *Sādhanā-kalpa-latikā*. cf. Śrī-*cakra-vikasana* of Sadāśivānanda-nātha.]

1. Viṣṇu-Krānta:

1. Siddhīśvara-tantra
2. Kāli-tantra
3. Kulārṇava-tantra
4. Jñānārṇava-tantra
5. Nīla-tantra
6. Phetkārī
7. Devyāgama
8. Uttara
9. Śrī-krama-
10. Siddhi-yāmala
11. Matsya-Sūkta
12. Siddha-Sāra
13. Siddha-sārasvata-
14. Vārāhī.
15. Yoginī-
16. Gaṇeśa-Vimarśinī-
17. Netra-
18. Śivāgama
19. Cāmuṇḍā
20. Muṇḍa-mālā-
21. Hamsa-mahesvara
22. Niruttara
23. Kula-prakāśikā-
24. Devī-kalpa-
25. Gandharva-
26. Kriyā-sara-
27. Nibandha-
28. Svatantra
29. Sammohana
30. Tantra-rāja-
31. Lalitā

32. Rādhā
33. Mālinī
34. Rudra-yāmala
35. Bṛhat-śri-krama-
36. Gavākṣa-
37. Sukumudinī
38. Viśuddeśvara
39. Mālinī-vijaya-
40. Samayācāra-
41. Bhairavī-
42. Sanat-kumāra-
43. Bhairava-
44. Yoginī-hṛdaya-
45. Yonī
46. Tantra-sāra-
47. Nava-ratneśvara-
48. Kulacūḍāmaṇi-
49. Bhava-cūḍāmaṇi
50. Deva-prakāśa-
51. Kāmākhya-
52. Kāma-dhenu-
53. Kumāri-
54. Bhūta-ḍāmara-
55. Yāmala
56. Brahma-yāmala
57. Visva-sāra-
58. Mahā-kāla-
59. Kālāmrta-
60. Kuloḍḍīsa-
61. Kubjikā-
62. Tantra-cintāmaṇi
63. Kālī-vilāsa-
64. Maya-tantra

II Ratha-Krānta

1. Cinmaya-tantra
2. Matyasūkta
3. Mahiṣa-mardinī
4. Mātṛkodaya-
5. Haṁsa-māhesvara-
6. Meru-tantra
7. Mahā-nīla-
8. Mahā-nirvāṇa-tantra
9. Deva-ḍāmara-
10. Bhūta-ḍāmara-
11. Eka-jaṭā-
12. Bīja-cintāmaṇi-
13. Vāsudeva-rahasya-
14. Bṛhad-gotamīya-
15. Varṇodhāra-
16. Chāyānila-
17. Bṛhad-yoni-
18. Brahma-jñāna-
19. Gāruḍa-
20. Varṇa-vilāsa
21. Bālā-vilāsa-
22. Puraścaraṇa-candrikā
23. Pañcadaśī-

24. Puraścaraṇa-rasollāsa-
25. Cicilā
26. Prapañca-sāra-
27. Pārameśvara
28. Navarantneśvara-
29. Nāradīya-
30. Nāgārjuna-
31. Yoga-sāra-
32. Dakṣiṇāmūrti-
33. Yoga-parvodaya-
34. Yakṣiṇī-
35. Svarodaya-
36. Jñāna-bhairava-
37. Ākāśa-bhairava-
38. Rāja-rājeśvara-
39. Revata-
40. Sarasa-
41. Indra-jāla-
42. Kṛkalāsa-dīpikā
43. Kaṅkāla-mālinī
44. Kulottama-
45. Yakṣa-ḍāmara
46. Sarasvatī-
47. Śāradā-
48. Śakti-saṅgama-
49. Śāktāgama-sarvasva
50. Sammohinī
51. Ācara-sāra-
52. Cinācāra-
53. Sadāmnāya-
54. Karāla-bhairava-
55. Śoḍhā-
56. Mahālakṣmī
57. Kaivalya-
58. Kula-sadbhāva-
59. Kṛtsāra-
60. Siddhi-taddhāri-
61. Kāla-bhairava-
62. Uḍḍāmareśvara-
63. Mahā-kāla
64. Bhūta-Bhairava

III AŚVA-KRĀNTA

1. Bhūta-suddhi-tantra
2. Gupta-dīkṣā
3. Bṛhatsāra-
4. Tattva-sāra
5. Varṇa-sāra
6. Kriyā-sāra
7. Gupta-
8. Brhat-toḍala
9. Gupta-sāra
10. Bṛhan-nirvāṇa
11. Siddhi-
12. Kāla-
13. Śiva-
14. Śaratsāra
15. Bṛhat-kaṅkālinī

16. Kaulī
17. Yoga-
18. Dharma-
19. Tattva-cintāmaṇi
20. Vīṇā-
21. Mahā-yoginī
22. Bṛhad-yoginī
23. Śiva-dhyāna-
24. Saṁpada-
25. Śūlinī
26. Mahā-mālini
27. Mokṣa-
28. Bṛhan-mālinī
29. Mahā-mokṣa
30. Bṛhan-mokśa
31. Gopī-
32. Bhūta-lipi
33. Kāmini-
34. Mohinī-
35. Mohana-
36. Samīraṇa-
37. Vāmakeśvara-
38. Mahāvīra-
39. Cūḍāmaṇi-
40. Gurvarcana-
41. Gopya-
42. Tīkshṇa
43. Maṅgala
44. Kāma-ratna
45. Gopa-līlāmṛta
46. Brahmāṇḍa-
47. Cīna-
48. Mahā-niruttara-
49. Bhuteśvara-
50. Gāyatri-
51. Viśuddhesvara-
52. Yogārṇava-
53. Bheruṇḍa-
54. Mantra-cūḍāmaṇi-
55. Yantra-cūdāmaṇi-
56. Vidyullatā-
57. Bhuvaneśvarī
58. Līlāvatī
59. Bṛhaccīna-
60. Kurañja-
61. Jaya-rādhā-mādhava-
62. Ujjalaka-
63. Dhumāvatī
64. Śiva-

Appendix III

EXCERPTS FROM ŚAKTI-MAHAIMNAH-STAVA

[The saga Durvāsas, also known as Krodha-bhaṭṭāraka, is one of the authorities on Devyāgama, and is the promulgators of the principal division of Śrī-Vidyā. He is the author of LALITĀ-STAVA-RATNA (also called Āryā-dviśatī, because it is a poetical work of 213 verses in Āryā metre) and *ŚaktiMahimnah-stava* (in 58 verses), on which there is on elaborate commentary by Nityānanda-nātha. The following excerpts are taken from the latter work to illustrate the viewpoint of Devyāgama]

(सदसदनुग्रहनिग्रहीतमुनिविग्रहो भगवान्।
सर्वासामुपनिषदां दुर्वासा जयति देशिकः प्रथमः॥)

श्रीमातस्त्रिपुरे परात्परतरे देवि त्रिलोकीमहा-
सौन्दर्यार्णवमन्थनोद्भवसुधा प्राचुर्यवर्णोज्जवलम्।
उद्यद्भानुसहस्रनूतनजपापुष्पप्रभं ते वपुः
स्वान्ते मे स्फुरतु त्रिकोणनिलयं ज्योतिर्मयं वाङ्नयम्॥१॥

आदिक्षान्तसमस्तवर्णसुमणिप्रोते वितानप्रभे
ब्रह्मादिप्रतिमाभिकीलित षडाधाराब्जकक्षोन्नते।

ब्रह्माण्डाब्जमहसने जननि ते मूर्तिं भजे चिन्मयीम्
सौषुम्णायतपीतपङ्कजमहामध्यत्रिकोणस्थिताम्॥२॥

या बालेन्दुदिवाकराक्षिमधुरा या रक्तपद्मासना
रत्नाकल्पविराजिताङ्गलतिका पूर्णेन्दुवक्त्रोज्ज्वला।
अक्षस्रक्सृणिपाशपुस्तकधरा या बालभानुप्रभा
तां देवीं त्रिपुरां शिवां हृदि भजेऽभीष्टार्थसिद्ध्यै
सदा॥ ३॥

वन्दे वाग्भवमैन्दवात्मसदृशं वेदादिविद्यागिरो
भाषा देशसमुद्भवाः पशुगताश्छन्दांसि सप्तस्वरान्।
तालान् पञ्च महाध्वनीन् प्रकटयन्नात्मप्रकाशेन यत्-
तद्बीजं पदवाक्यमानजनकं श्रीमातृके ते परम्॥ ४॥

त्रैलोक्यस्फुटमन्त्रतन्त्रमहिमा स्वात्मोक्तिरूपं विना
यद्बीजं व्यवहारजालमखिलं नास्त्येव मातस्तव।
तज्जाप्यस्मरण प्रसक्तसुमतिः सर्वज्ञतां प्राप्य कः।
शब्दब्रह्म निवासभूतवदनो नेन्द्रादिभिः स्पर्धते॥५॥

मात्रा यत्र विराजतेऽतिविशदा तामष्ठधा मातृकाम्
शक्तिं कुण्डलिनीं चतुर्विधतनुं यस्तत्त्वविन्मन्यते।
सोऽविद्याखिलजन्मकर्मदुरितारण्यं प्रबोधाग्निना
भस्मीकृत्य विकल्पजालरहितो मातः पदं तद् व्रजेत्॥ ६॥

तत्ते मध्यमबीजमम्ब कलयाम्यादित्यवर्णं क्रिया-
ज्ञानेच्छाद्यमनन्तशक्तिविभव व्याक्ति व्यनक्ति स्फुटम्।
उत्पत्ति स्थिति कल्पकल्पित तनु स्वात्मप्रभावेन यत्
काम्यं ब्रह्महरीश्वरादिविबुधैः कामं क्रियायोजितैः॥७॥

कामान्कारणतां गतानगणितान्कार्यैरनन्तैर्महीं-
मुख्यैःसर्वमनोगतैरधिगतान्मानैरनेकैः स्फुटम्।

कामक्रोधसलोभमोहमदमात्सर्यादि षट्कं च यत्
बीजं भ्राजयति प्रणौमि तदहं ते साधु कामेश्वरि॥८॥

यद्भक्ताखिलकामपूरणचणस्वात्मप्रभावं महा-
जाड्यध्वान्त विदारणैकतरणिज्योतिः प्रबोधप्रदम्।
यद्वेदेसु च गीयते श्रुतिमुखं मात्रात्रयेणोमिति
श्रीविद्ये तव सर्व राजवशकृत्तत्कामराजं भजे॥९॥

यत्ते देवि तृतीयबीजमनलज्वालावलीसंनिभम्।
सर्वाधार तुरीयशक्तिपरम ब्रह्माभिधाशब्दितम्।
मूर्धन्यान्तविसर्गभूषित महौकारात्मकंतत्परम्
भ्राजद्रूपमनन्य तुल्यमभितः स्वान्ते मम द्योतताम्॥ १०॥

सर्वं सर्वत एव सर्गसमये कार्योन्द्रियाण्यन्तरा
तत्तद्दिव्यहृषीककर्मभिरियं संव्यश्नुवाना परा।
वागर्थव्यवहारकारणतनुःशक्तिर्जगद्रूपिणी
यद्बीजात्मकतां गता तव शिवे तं नैमि बीजं परम्॥ १॥

अग्नीन्दुद्युमणिप्रभञ्जनधरानीरान्तरस्थायिनी
शक्तिर्ब्रह्महरीशवासवमुख मर्त्यासुरात्मस्थिता।
सृष्टस्थावरजङ्गमस्थितमहाचैतन्यरूपां च या
यद्बीजस्मरणेन सैव भवती प्रादुर्भवत्यम्बिके॥ १२॥

स्वात्मश्रीविजिताजविष्णुमघवश्रीपूरणैकव्रतम्।
सद्विद्याकविताविलासलहरी कल्लोलिनी दीपकम्।
बीजं यत् त्रिगुणप्रवृत्तिजनकं ब्रह्मोति यद्योगिनः
शान्ताः सत्यमुपासते तदिह ते चित्ते दधे श्रीपरे॥ १३॥

एकैकं तव मातृके परतरं संयोगि वा योगि वा
विद्यादिप्रकटप्रभावजनकं जाड्यान्धकारापहम्।

यन्निष्ठाश्वमहोत्पलासनमहाविष्णु प्रहर्त्रादयो
देवाः स्वेषु विधिष्वनन्तमहिमस्फूर्तिं दधत्येव तत्॥१४॥

इत्थं त्रीण्यपि मूलंवाग्भव महाश्रीकामराजस्फुर-
च्छक्त्याख्यानि चतुःश्रुतिप्रकटितान्युत्कृष्टकूटानि ते।
भूतर्तुश्रुतिसंख्यवर्णविदितान्यारक्तकान्ते शिवे
यो जानाति स एव सर्वजगतां सृष्टिस्थितिध्वंसकः॥१५॥

ब्रह्मायोनिरमासुरेश्वर सुहृल्लेखाभिरुक्तैंस्तथा
मार्तण्डेन्दुमनोजहंसवसुधामायाभिरुत्तंसितैः।
सोमाम्बुक्षितिशक्तिभिः प्रकटितैर्बाणाङ्गवेदैःक्रमाद्
वर्णैः श्री शिवदेशिकेन विदितां विद्यां तवाम्बाऽश्रये॥१६॥

नित्यं यस्तव मातृकाक्षरसखीं सौभाम्यविद्यां जपेत्
संपूज्याखिलचक्रराजनिलयां सायन्तानाग्निप्रभाम्।
कामाख्यं शिवनामतत्त्वमुभयं व्याप्यात्मना सर्वतो
दीव्यन्तीमिह तस्य सिद्धिरचिरात् स्यात्त्वत्
स्वरूपैकता॥१७॥

आद्यैरग्निरवीन्दुबिम्बनिलयैरम्ब त्रिलिङ्गात्मभि-
र्मिश्रारक्तासितप्रभैरनुपमैर्युष्मत्पदैस्तै स्त्रिभिः।
स्वात्मोत्पादितकाललोकनिगमावस्थामरादित्रयै-
रुद्भूतं त्रिपुरेति नाम कलयेद्यस्ते स धन्यो बुधः॥ १८॥

पञ्चाशन्निजदेहजाक्षरमयैर्नानाविधैर्धातुभि-
र्बह्वर्थैः पदवाक्यमानजनकैरर्था विना भावितैः।
साभिप्रायवदर्थकर्मफलदैः ख्यातैरनन्तैरिदम्
विश्वं व्याप्य चिदात्मनाहमहमित्युज्जृम्भसे मातृके॥१९॥

श्रीचक्रं श्रुतिमूलकोश इति ते संसारचक्रात्मकम्।

विख्यातं तदधिष्ठताक्षरशिवज्योतिर्मयं सर्वतः।
एतन्मन्त्रमयात्मिकाभिररुणं श्रीसुन्दरीभिर्वृतम्
मध्ये बैन्दवसिंहपीठललितो त्वं ब्रह्मविद्या शिवे॥२०॥

बिन्दुप्राणविसर्गजीवसहितं बिन्दुत्रिबीजात्मकम्
षट्कूटानि विपर्ययेण निगदेत्तारत्रिबालाक्षरैः।
एभिः सम्पुटितं प्रजप्य विहरेत् प्रासादमन्त्रं परम्।
गृह्याद् गुह्यतम। सयोगजनितं सद्भोगमोक्षप्रदम्॥२१॥

(दुर्वासिसा महित दिव्यमुनीश्वरेण
विद्याकलायुवतिमन्मथमूर्तिनैतत्।
स्तोत्रं व्यधायि रुचिरं त्रिपुराम्बिकायाः
वेदागमैकपटलीविदितैकमूर्तेः॥

Appendix IV

SUBHAGODAYASTUTI

[This poem in 52 verses in Śikhariṇī metre, ascribed to Gauḍapāda of uncertain identity, is an excellent account of the Samaya viewpoint of Devyāgama. It is one of the Basic works. of this school, others being *Saundarya-laharī* (with the commentary of Lakṣmīdhara), (*Bhāvanopaniśat* (with Bhāskara-rāya's gloss), *Lalitā-sahasra-nāma* (with Bhāskara-rāya's Commentary), *Pañca-stavī* (a collection of five short metrical works: Laghu-stuti, Ghaṭa-stava, Carehā-stuti, Aṁbā-stuti and Sakala-jananī-stava with 21, 21, 23, 32 and 35 verses respectively) ascribed to Kālidāsa, and *Kāmakalā-Vilāsa.* This work is especially important as it formulates clearly the aras of four-fold and six-fold identifications prescribed in antaryāga. *Saundarya-lahari* (a work with a hundred verses in Śikhariṇī metre) follows closely *Subhagodaya-stuti,* which in turn follows Durvāsa's *Śakti-mahimnah-stava,* already noticed.]

भवानि त्वां वन्दे भवमहिषि सच्चित्सुखवपुः
पराकारां देवीममृतलहरीं बैन्दवकलाम्।
महाकालातीतां कलितसरणीकल्पिततनुम्
सुधासिन्धोरन्तर्वसतिमनिशं वासरमयीम्॥ १॥

मनस्त्वं जित्वा नयनमथ नासाग्रघटितम्
पुनर्व्यावृत्याक्षिद्वयमपि यदा पश्यति पराम्।
तदानीमेवास्य स्फुरति बहिरन्तर्भगवती
परानन्दाकारा परशिवपरा काचिदपरा॥२॥

मनोमार्गं जित्वा मरुत इह नाडिगणजुषो
निरुध्यार्कं सेन्दु दहनमपि संज्याल्य शिखया।
सुषुम्णां संयोज्य श्लथयति च षड्ग्रन्थिशशिनम्
तवाज्ञाचक्रस्तं विलयति महायोगिसमया॥३॥

यदा तौ चन्द्राकौं निजसदनसंरोधनवशात्
अशक्तौ पीयूषस्रवणहरणे सा च भुजगी।
प्रबुद्धा क्षुत्क्रुद्धा दशति शशिनं बैन्दवगतम्
षडाधारासारैः स्नपयसि तनुं बैन्दवकले॥४॥

पृथिव्यापस्तेजः पवनगगने तत्प्रकृतयः
स्थितास्तन्मात्राप्ताः विषयदशकं मानसमिति।
ततो मायाविद्या तदनु महेशः शिव इतः
नरं तत्त्वातीतं मिलितवपुरिन्दोः परकलाः॥ ५॥

कुमारी यन्मन्द्रं ध्वनति चं ततो योषिदपरा
कुलं त्यक्त्वा रौति स्फुटति च महानीलभुजगी।
ततः पातिव्रत्यं भजति दहराकाशकमले
सुखासीना योषा भवसि भवसीत्काररसिका॥६॥

त्रिकोणं ते कौलाः कुलगृहमिति प्राहुरपरे
चतुष्कोणं प्राहुः समयिन इमे बैन्दवमिति।
सुधासिन्धौ तस्मिन् सुरमणिगृहे सूर्यशशिनोः
अगम्ये रश्मीनां समयसहिते त्वं विहरसि॥७॥

त्रिखण्डं ते चक्रं शुचिरविशशांकात्मकतया

मयूखैः षट्त्रिंशत् त्रिशतयुतमाखण्डकलतेः।
पृथिव्यादौ तत्त्वे पृथगुदितवद्भिः परिवृतः
भवेन्मूलाधारप्रभृति तव षट्चक्रसदनम्॥८॥

शतं चाष्टौ वह्नेः शतमपि कलाः षोडशरवेः
शतं षट्त्रिंशत्वेशितमयि मयूखाश्चरणजाः।
य एते षष्टिश्व त्रिशतिमभवत् त्वच्चरणगा
महाकालस्तस्मान्न हि तव शिवे कालकलना॥९॥

त्रिकोणं चाधारं त्रिपुरतनु तेऽष्टारमनघे
तव स्वाधिष्ठानं भगवति दशारं मणिपुरम्।
दशारान्ते संवित्कमलमथ मन्वस्रकमुमे
विशुद्धं स्यादाज्ञा शिव इति ततो बैन्दवगृहम्॥ १०॥

त्रिकोणे ते वृत्तत्रितयमिभकोणे वसुदलम्
कलास्रं मिश्रारे भवति भुवनास्रे त्रिभुवनम्।
चतुश्चक्रं शैवं निवसति भगे शाक्तकमुमे
प्रधानैक्यं षोढा भवति च तयोः शक्तिशिवयोः॥ ११॥

कलायां बिन्द्वैक्यं तदनु च तयोः नादविभवे
तयोर्नादेनैक्यं तदनु च कथायामपि च तयोः।
तयोर्बिन्दावैक्यं त्रितयविभवैक्यं परशिवे
तदैनं षोढैक्यं भवति हि सपर्या समयिनाम्॥१२॥

कलानादो बिन्दुः क्रमश इति इह वर्णाश्च चरणम्
षडब्जं चाधारप्रकृतिममीषां च मिलनम्।
तदेवं षोढैक्यं भवति खलु तेषां समयिनाम्
चतुर्थैक्यं तेषां भवति हि सर्पया समयिनाम्॥१३॥

तटिल्लेखामध्ये स्फुरति मणिपूरे भगवति
चतुर्थैक्यं तेषां भवति च चतुर्बाहुरुदिता।

धनुर्बाणानिक्षूद्भकुसुमजांकुशवरम्
लसत्पाशं हस्तैरुदित रविबिम्बाकृत रुचिः॥ १४॥

भवत्यैक्यं षोढा भवति भगवत्याः समयिनाम्
मरत्वकोदण्डद्युतिनियतभासासमरुचिः।
भवत्पाणिव्रातो दशविध इति मणिपुरे
भवानि प्रत्यक्षं तव वपुरुपास्तेः न हि परम्॥१५॥

भवानि श्रीहस्तैर्वहसि घनपाशं सृणिमथो
धनुःपौण्ड्र पौष्पं शरमथ जपस्त्रक्सुरवरम्।
अथ द्वाभ्यां मुदामभयवरदानैकरसिकाम्।
क्वण्द्वीणां द्वाभ्यां त्वमुरसि कराभ्यां च विभृषे॥१६॥

त्रिकोणैरष्टारं त्रिभिरपि दशारं समुदभूत्
दशारं भूगेहादपि च भुवनास्रं समभवः।
ततो भूः नागारं नृपतिदलमस्मात् त्रिवलयम्
चतुर्द्वाः प्रकारत्रितयमिदमेवाम्ब शरणम्॥१७॥

चतुःषष्टिस्तन्त्राण्यपि कुलमत। निन्दितमिदम्
तदेतस्मिन् मिश्राख्यं मतमपि भवेन्निन्दितमिह।
शुभाख्याः पञ्चैते श्रुतिसरणिसिद्धाः प्रकृतयो
महाविद्यास्तासां भवति परमार्थो भगवति॥१८॥

स्मरो मारो मारः स्मर इत स्मरो मारमदन
स्मरासङ्गश्चेति स्मरमदनमाराः स्मर इति।
त्रिखण्डःखण्डांसे कलितभुवने त्र्यक्षरयुतः
चतुः पञ्चार्णास्ते त्रय इति च पञ्चाक्षरमनुः॥ १९॥

त्रिखण्डे त्वन्मन्त्रे शशिरविवह्न्यात्मकतया
स्वराश्चन्द्रे लीनाः सवितरि कलाः कादय इह।

यकाराद्य वह्नावथ कलयुगं बैन्दवगृहे
निलीनं सादाख्ये शिवयुवति नित्यैन्दवकले॥२०॥

ककाराकाराभ्यां स्वरगणमवष्टभ्य निखिलम्
कला प्रत्याहारा सकलमभवद् व्यञ्जनगणः।
त्रिखण्डे स्यात् प्रत्याहरणमदमन्तत्कषयुगम्
क्षकारश्चाकारो क्षरतनुतया चाक्षरमिति॥२१॥

विधेहो नैऋत्यासुत इह ऋषिर्यः स च मनो-
रयं चार्धः सम्यक् श्रुतिशिरसि तैत्तिर्यकरुचि।
ऋषिं हित्वा चास्य हृदयकमले नैतमृषिर्मि
त्रुचाभ्युक्तः पूजाविधिरिह भवत्याः समयिनाम्॥ २२॥

त्रिखण्डस्त्वन्मन्त्रस्तव च सरघायां निविशते
श्रियो देव्याः शेषो यत इह यत इह समस्ताः
शशिकलाम्।
त्रिखण्डे त्रैखड्यं निवसति समन्ते च सुभगे
षडब्जारण्यानि त्रितययुतखण्डे निवसति॥२३॥

त्रयं चैतत् स्वान्ते परमशिवपर्यङ्कनिलये
परे सादाख्येऽस्मिन्निवसति चतुर्थैक्यकलनात्।
स्वरान्ते लीनास्ते भगवति कलास्रे च सकलाः
ककाराद्या वृत्ते तदनु चतुरस्रे च यमुखाः॥२४॥

कलो बिन्दुः सर्गाष्टकमिभदलं शाम्भववपुः
चतुश्चक्र। शक्तौ स्थितमनुभयं शक्तिशिवयोः।
निशाद्या दर्शाद्याः श्रुतिनिगदिताः पञ्चदशता
भवेयुर्नित्यास्तास्तव जननि मन्त्राक्षरगणाः॥२५॥

इमास्ताः षोडश्यास्तव च परिघायां शशिकला
स्वरूपायां लीना निवसति तव श्री

शशिकलाव्यञ्जनगणाः।
अयं प्रत्याहारः श्रुत इव तव श्रीशशिकलाः
ककारेणाकारस्वगणमशेषं कथयति॥२६॥

शकारः पञ्चाशत् कल इति हलो बैन्दवगृहम्
क्षकारादूर्ध्वं स्याज्जननि तव नामाक्षरमिति।
भवेत्पूजाकाले मणिखचितभूषाभिरभितः
प्रभाभिर्वाकयालीढं भवति मणिपूरं सरसिजम्॥ २७॥

वदन्त्येके वृद्धा मणिरिति जलं लीननिबिडम्
परे तु त्वद्रूपं मणिधनुरितीदं समयिनः।
अनाहत्या नादः प्रभवति सुषुम्णाध्वजनित-
स्तदा वायोस्तत्र तत्र इदमाहुस्समयिनः॥२८॥

तदेतत्ते संवित्कमलमिति संज्ञान्तरमुमे
भवेत्संवित्पूजा भवति कमलेऽस्मिन् समयिनाम्।
विशुद्धाख्ये चक्रे वियदुदितमाहुःसमयिनः
सदा पूर्वो देवः शिव इति हिमानीसमतनुः॥ २९॥

तदीयैरुद्योतैर्भवति च विशुद्धाख्यसदनम्
भवेत्पूजा देव्याः हिमकरकलाभिः समयिनाम्।
सहस्रारे चक्रे निवसति कला पञ्चदशकम्
तदेतन्नित्याख्यं भ्रमति सितपक्षे समयिनाम्॥३०॥

अतःशुक्ले पक्षे प्रतिदिनमिह त्वा भगवति
निशायां सेवन्तो निशि चरमभागे समयिनः।
शुचिः स्वाधिष्ठाने रविरुपरि संवित्सरसिजे
शशी चाज्ञाचक्रे हरिहरविधिग्रन्थय इमे॥३१॥

कलायाः षोडश्याः प्रतिफलितबिम्बेन सहितम्
तदीयैः पीयूषैः पुनरधिकमाप्लावितततनुः।

सिते पक्षे सर्वास्तिथय इह कृष्णोऽपि च समाः
यदा चामावास्या भवति सह पूजा समयिनाम्॥३२॥

इडायां पिङ्गल्यां चरत ह तौ सूर्यशशिनौ
तमस्याधारे तौ यदि तु मिलिता सा तिथिरमा।
तदाज्ञाचक्रस्थं शिशिरतरबिम्बे रविनिभम्
दृढव्यालीढं सद्भिगलितसुधासारविरसम्॥३३॥

ततो गत्वा ज्योत्स्नामयि समयलोकं सुसमया
पराख्या सादाख्या जयति शिवतत्त्वेह मिलिता।
सहस्त्रारे पद्मे शिशिरमहसां बिम्बमपरम्
तदेव शिवचक्रं सरघमिति तत् बैन्दवमिति॥ ३४॥

वदन्त्येके सन्तः परशिवपदे तत्त्वमिलिते
ततस्त्वं षट्त्रिंशा भवसि शिवयोर्मेलनवपुः।
त्रिखण्डेऽस्मिन्स्वान्ते परमपदपर्यङ्कसदने
परे सादाख्येऽस्मिन्निवसति चतुर्थैककलनात्॥३५॥

क्षितौ वह्निर्वसुदलजलेदिङ्गरुति दि-
क्लारे मन्वस्रं दृशि वसुरथो राजकमले।
प्रतिद्वैतग्रन्थिस्तदुपरि चतुर्द्वारसहितम्
महीचक्रं चैकं भवति भगकोणैक्यकलनात्॥ ३६॥

षडब्जारण्ये त्वां समयिन इमे पञ्चकसमाम्
सदा संविद्रूपां विदधति च षोढैक्यकलितम्।
मनो जित्वा चाज्ञासरसिज इह प्रादुरभवत्
तटिल्लेखा नित्या भगवति तवाधारसदनात्॥३७॥

भरत्साम्यं केचित् त्रितयमिति कौम्भप्रभृतयः
परं तत्त्वाख्यं चेत्सपरमिदमाहुः समयिनः।

क्रियावस्थारूपं प्रकृतिरभिधा पञ्चकसमम्
तदेषां साम्यं स्यादवनिषु च यो वेत्ति स मुनिः॥ ३८॥

वशिन्याद्याः अष्टावकचटतपाद्याः प्रकृतयः
स्ववर्गस्थाः स्वस्यायुधकलितहस्ताः स्वविषयाः।
यदा वर्गं वर्णप्रचुरतनवो याभिरभवन्
तव प्रस्तारास्ते त्रितय इति जगुस्ते समयिनः॥३॥

इमा नित्या वर्णास्तव चरणसम्मेलनवशात्
महामेरुस्थास्यन्मनुमिलनकैलासवपुषः।
वशिन्याद्य एता अपि तव बिन्द्वात्मकतया
महिप्रस्तारोऽयं क्रम इति रहस्यं समयिनाम्॥४०॥

भवेन्मूलाधारं तदुपरितनं चक्रमपि तद्-
द्वयं तामिस्राख्यं शशिकिरणसम्मेलनवशात्।
तदेतत्कौलानां प्रतिदिनमनुष्ठेयमुदितम्
भवत्या नामाख्यं मतमपि परित्याज्यमुभयम्॥ ४१॥

नवव्यूहं कौलप्रभृतिकमिदं तेन स विभुः
नवात्मा देवोऽयं जगदुदयकृद् भैरववपुः।
नवात्मा वामादिप्रभृतिभिरिदं बैन्दववपुः
महादेवी ताभ्यां जनकजननी मज्जादिदम्॥४३॥

भवेदेतच्चक्राद्द्वितियमतिदूरं समयिनाम्
विसृज्यैतद्युग्मं तदनु मणिपूराख्यसदने।
त्वया सृष्टे वारिप्रतिफलितसूर्येन्दुकिरणै-
र्विभालोके पूजां विदधति भवः समयिनः॥ ४४॥

आधिष्ठानाधारद्वितयमिदमेतद्दशदलम्।
सहस्राराज्जातं मणिपुरमतोऽभूद्दशलम्।

हृदम्भोजान्मूलान्नृपदलमभूत्स्वान्तकमलम्
तदैवैको बिन्दुर्भवति जगदुत्पपत्तिकृदयम्॥४५॥

सहस्रारं बिन्दुर्भवति च ततो बैन्दवगृहम्
तदेतत्तस्माज्जातं जगदिदमशेषं सकरणम्।
ततो मूलाधाराद् द्वितयमभवत्तद्दशदलम्
सहस्राराज्जातं तदिति दशधा बिन्दुरभवत्॥४६॥

तदेतद्बिन्दोर्यद्दशकमभवत्तत्प्रकृतिकम्
दशारं सूर्यारं नृपदलमभून्नेत्रकमलम्।
रहस्यं कौलानां द्वितयमभवन्मूलसदनम्
तथाधिष्ठानं च प्रकृतिमिह सेवन्त इह ते॥ ४७॥

अतस्ते कौलास्ते भगवति दृढप्राकृतजना
इति प्राहुः प्राज्ञा कुलसमयमार्गद्वयविदः।
महान्तः सेवन्ते सकलजननीं बैन्दवगृहे
शिवाकारां नित्याममृतझरिकामैन्दवकलाम्॥४८॥

इदं कालोत्पत्तिस्थितिलयकरं पद्मनिकरम्
त्रिखण्ड श्रीचक्रं मनुरपि ते तेषा। मिलनम्
तदैक्यं षोढा वा भवति च चतुर्थे ति च तथा
तयोः साम्यं पञ्चप्रकृतिकमिदं शास्त्रमुदितम्॥४९॥

उपास्तेरेतस्याः फलमपि च सर्वाधिाकमभूत्
तदेतत्कौलानां फलमिह हि चैतत्समयिनाम्।
सहस्त्रारे पद्मे सुभगसुभगोदेति सुभगं
परं सौभाग्यं तदिह तव सायुज्यपदवी॥ ५०॥

अतोऽस्याः संसिद्धौ सुभगसुभगाख्य गुरुकृपा
कटाक्षव्यासङ्गत्स्त्रवदमृतनिःष्यन्दसुलभा।

तया विद्धो योगी विचरति निशायामपि छिवा
दिवा भानू रात्रौ विधुरिव कृतार्थी कृतमतिः॥ ५१॥

महाव्योमस्थैन्दोरमृतलहरीप्लाविततनुः
प्रशुष्याद्वेशन्त प्रकरमनिशं प्लावयति य-
त्तदाज्ञायां विद्युन्नियत नियताभाक्षरमयी
स्थिता विद्युल्लेखा भगवति विधिग्रन्थिमभवत्॥५२॥

Appendix V

THE CAKRAS

(From Svacchanda-tantra)

(1) THE SIX STHŪLA-CAKRAS

अधश्चौर्ध्वं सुषुम्णायाः सहस्रदलसंयुतम्।
उर्ध्वाधोमुखमीशानि कर्णिकाकेसरान्वितम्॥१॥

तयोर्मध्ये सुषुम्णान्तस्त्रिंशदाधारपङ्कजम्।
गुदमेढ्रान्तरं देवि पञ्चाङ्गुलसमुच्छ्रितम्॥२॥

कन्दमेकाङ्गुलं मध्ये द्व्याङ्गुलविसारणम्।
तस्य मध्य महायोनिस्त्रिकोणाकाररूपिणी॥३॥

सुषुम्णा योनिमध्यस्था तस्या मूले महेश्वरि।
अधः पद्म सहस्रारं कर्णिकाकेसरान्वितम्॥४॥

कर्णिकामध्यतो देवि कुलदेवी च संस्थिता।
तत्पद्मोर्ध्वं सुषुम्णाया मध्ये त्वेकाङ्गुलोपरि॥ ५॥

पद्ममष्टदलैर्युक्तमष्टग्रन्थिसमन्वितम्
तन्मध्ये कुलदेवीं च संस्मरेतसाधकोत्तमः॥६॥

एकाङ्गुलप्रमाणोर्ध्वं षड्दलं कुलपङ्कजम्।
आधारपङ्कजं पीतं चतुष्पत्रं सुकेसरम्॥७॥

अधोमुखं च तन्मध्ये कुण्डली परमेश्वरी।
स्वयम्भुमध्यगा चिन्त्या वरदादिभिरावृता॥८॥

तदूर्ध्वं कर्णिकामध्ये वह्निबिम्बं तदूर्ध्वगम्!
पूर्णपीठं च तन्मध्ये साकिनी संस्थिता शिवे॥९॥

एतस्माद् द्व्यंगुलादूर्ध्वं स्वाधिष्ठानं षडस्रकम्।
काकिनीं चिन्तयेद्देवीं बन्दिन्यादिभिरावृतम्॥१०॥

ततस्तु मणिपूरं च दशपत्रं सुशोभनम्।
लाकिनी मध्यगं तच्च डामर्यादिभिरावृतम्॥११॥

पङ्कजं राकिनीमध्यं द्वादशारमनाहतम्।
तस्मादेकाङ्गुलादूर्ध्वं विशुद्धं षोडशारकम्॥ १२॥

मध्यगा डाकिनी देवी अमृताद्यादिभिरन्विता।
आज्ञाधारं द्विपत्राब्जं हक्ष द्विदलसंयुतम्॥१३॥

हंसवती क्षमा पार्श्वं तयोर्मध्ये तु हाकिनी।
बिन्द्वादिनवकं चिन्त्यं ललाटादूर्ध्वगं शिवे॥१४॥

(2) THE SŪKṢMA-CAKRAS

सूर्यकोटिप्रतीकाशं चन्द्रकोटिसमप्रभम्।
मध्ये फालं करं ध्वान्तं बिन्द्वादिनवकं भजे॥ १५॥

अर्धचन्द्रस्तदूर्ध्वं तु रोधिनी तस्य चोपरि।
द्वारं तु मोक्षमार्गस्य नादस्तदूर्ध्वसंस्थितः॥ १६॥

नाड्याधारस्तु नादान्तो भित्वा सर्वमिदं जगत्।
शक्तिं वन्दे तदूर्ध्वं तु ध्यानान्मुक्तिफलप्रदाम्॥१७॥

सूक्ष्मां वन्दे सुसूक्ष्मां तदूर्ध्वं व्यापिकां स्थिताम्
चिदानन्दस्वरूपां तु परां शक्तिं तदूर्ध्वतः॥१८॥

समनां तां भजे शक्तिं सर्वकारणकारणाम्।
तां शक्तिं कारणत्वेन निर्विकल्पां निरञ्जनाम्।

मनः संक्रमते यत्र तेन तामुन्मनां भजे॥ १९॥

(3) THE NINE SŪKṢMA-CAKRAS

1. Bindu

ललाटमध्यदेशस्थः सर्ववाच्याभिन्नः प्रकाशात्मा वृत्ताकारोऽव्यक्तध्वन्यवस्थाविशेषरूपो नादीभवद्बिन्दुः॥

2. Ardha-candra

तदूर्ध्वं किञ्चिद्वाच्यप्रधान्य शान्तावर्धचन्द्राकारोऽध ॅचन्द्रः॥

3. Rodhinī

तस्य चोपरि ततोऽसि वेद्यकौटिल्यविगमे स्पष्टत्रिकोणाकारा अतद्बुद्धेस्तु रोधनाद्रोधिनी॥

4. Nāda

मधुरास्फुर-सर्वशब्दसाधारणाऽव्यक्तध्वन्यात्मा तिर्यग् बिन्दु-द्वयान्तरस्थरेखाकारो नादः॥

(अर्धचन्द्रादि नादपर्यन्ता तुरीयावस्था।)

5. Nādānta

तत्र नादस्यैव शब्दव्याप्तेःशमने सुसूक्ष्मध्वन्यात्मा स व्यस्तबिन्दुयुक्त हलाकारो नादान्तः॥

6. Śakti

प्रशान्तौ तु ह्लादात्मा स्पर्शव्याप्त्युन्मेषरूपा वामस्थबिन्दूद्यद्रेखाकारा शक्तिः।

7. Vyāpikā

तदूर्ध्वं देहानवच्छेदाद् व्योमव्याप्तया नादाद्व्यापिनी बिन्दुविलसत् त्रिकोणाकारा व्यापिका॥

8. Samanā

तदूर्ध्वं तु समस्तभावाभावभेदशान्तौ

मननात्मकमन्त्रकरण-
बोधात्मिका ऊर्ध्वाधो बिन्दुद्वयान्तरालस्थऋजुरेखाकारा समना॥

9. Unmanī

मनः सङ्क्रमते यत्र
बिन्दुविलसदृजुरेखाकारानिर्विकल्पा निरञ्जना
निस्तरङ्गमहोदधिकल्पावस्थाना उन्मनी॥

Appendix VI

KUṆḌALINĪ

सच्चिदानन्दविभवात्सकलात्परमेश्वरात्
परशक्तिमयः साक्षात् त्रिधाऽसौ भिद्यते तथा॥१॥

बिन्दूर्नादो बीजमिति तस्य भेदाः समीरिताः।
बिन्दुः शिवात्मको बीजं शक्तिर्नादस्तयोर्मिथः॥२॥

शब्दब्रह्मेति शब्दार्थं शब्दमित्यपरे जगुः।
चैतन्यं सर्वभूतानां शब्दब्रह्मेति कथ्यते॥३॥

तत्प्राप्य कुण्डलीरूपं प्राणिनां देहमध्यगम्।
वर्णात्मना ऽऽविर्भवति पञ्चाशद्वर्णभेदतः॥४॥

देहस्य मध्यमं स्थानं मूलाधारमिति कथ्यते
गुदात्तु द्व्यङ्गुलादूर्ध्वं लिङ्गतु द्व्याङ्गुलादधः॥५॥

आधारकन्दमध्यस्थं त्रिकोणमतिसुन्दरम्।
तत्र विद्युल्लताकारा कुण्डलिनी परदेवता॥६॥

प्राणाग्नि बिन्दुनादानां सवित्री सा सरस्वती।
मूलाधाराग्रकोणस्था सुषुम्णा ब्रह्मरन्ध्रगा॥७॥

मूलेऽर्धच्छिन्नवंशाभा षडाधारसमन्विता।
तत्पार्श्वकोणयोर्जाते द्वे इडापिङ्गले स्थिते॥८॥

बिभर्ति कुण्डलशक्तिरात्मानं हंसमाश्रिता!
हंसः प्राणाश्रयो नित्यं प्राणो नाडीसमाश्रयः॥९॥

नाडीचक्रमिति प्राहुस्तस्मान्नाड्यः समुद्गताः।
देहं व्याप्य नाडीभिः प्रयाणं कुरुते बहिः॥१०॥

पराशक्तिः कुण्डलिनीसंज्ञिता आत्मतेजसा दीप्ता सती प्राणादीनां प्रसवित्री मूलाधारत्रिकोणस्था मूलप्रकृतिः। प्राणो देहान्तः सञ्चार-वायुविशेषः।
अग्निःकोष्ठगतोष्मरूपोऽन्नरसादीनां पाचकः। एतौ प्राणाग्नी अग्नीषोमौ चन्द्रसूर्याविति योगशास्त्रे प्रसिद्धौ। तत्र प्राणश्चन्द्रमाः सोम इति चोच्यते। एतौ चेडापिङ्गलयोर्देवते॥ बिन्दुव्यक्तरूपौ ध्वन्यवस्थाविशेषः। नादस्तु सर्ववर्णसाधारणः। एतयोः प्रसवः सञ्चारः। तत्कर्त्री पराशक्तिः कुण्डलिनीत्यर्थः। सा प्राणघोषावस्थां प्राप्यं वर्णात्मनाऽभिव्यज्यमाना सरस्वतीत्युच्यते। मूलाधाराग्रकोणे स्थिता अभिव्यज्यास्थिता जाता सुषुम्णाख्या नाडी ब्रह्मरन्ध्रगता। योगिगम्या अर्धच्छिन्नवंशवदवभासमाना षड्भिराधारैः समन्विता मूलाद्याज्ञाख्यैराधारैः क्रमेण चतुर्दशादि द्विदलान्तकमलैर्मूलाधारादि षट्चक्रगतैः समन्विता। मूलाधारस्य त्रिकोणस्य वामकोणे इडा दक्षिणकोणे पिङ्गला जाता। तस्मान्नाड्यो विभक्ता जायन्ते। तदेव नाडीचक्रमाहुः॥

Appendix VII

THE TATTVAS AND KĀLAS

The reals or categories of existence are called tattvas, and they are counted as thirty-six in number. Bhāskra-rāya-makhin (in his comm. on *Lalitāsahasra-nāma,* 906) says.

तत्त्वानि प्रलयपर्यन्तस्थायि वस्तूनि षट्त्रिंशत् संख्याकान्येव॥

Tattva-cūdāmani enumerates them:

पृथिव्यादि भूतानि तन्मात्रपञ्चकं तथा।
दशेन्द्रियाणि मनसा एक विंशतिसंमिताः॥
त्वगादि धातवः सप्त तथा वायोश्च पञ्चकम्।
माया च शुद्धविद्या च महेश्वर सदाशिवे।
षट्त्रिंशति तत्त्वरूपाणि तत्त्वतीता च शाम्भवी॥

[The five gross elements (earth, water, fire, air and ākāsa), the five subtle elements (same), the ten sense-functions (five of cognition and five of action), mind, the seven bodily constituents, the five vital currents, māya, sadāsiva, īsvara and suddha-vidyā]

These are grouped under three heads:

(i) sat (existence): earth to māyā

(ii) cit (consciousness): sadāsiva, īsvara and suddha-vidyā, to which is added the category beyond the tattvas, viz.

(iii) ānanda (bills): Śiva-śakti

They are also classified into:

(i) Śiva-tattva : transcendental and distinct from the rest;

(ii) Vidyā-tattva : sadāśiva, īśvara and śuddha-vidyā; and

(iii) ātma-tattva : the remaining 32 tattvas

These thrity-six tattvas are related to Kālas, which are active forms assumed by the Śakti in each of the tattvas. According to *Saubhāgya-bhāskara,* three major kalās pertain to creation (sṛṣṭi-kalā, presided over by Brahmā), preservation (pālana-kalā, presided over by Viṣṇu) and dissolution (mṛtyu-kalā, presided over by Rudra). The text enumerates 84 kālās as follows:

I (i) The kalās pertaining to Sadāśiva (19 in number): (i) nivṛtti, (2) partiṣṭhā, (3) vidyā, (4) śānti, (5) śānti, (6) indirā (7) dīpikā (8) recakā (9) mocikā (10) parā-sūkṣmā (11) sūkṣmāmṛtā, (12) jñānāmṛtā (13) amṛtā (14) āpyayanī vyāpinī (15) yvoma-rūpā, (16) mūla-vidyā (17) mantra-kalā, (18) mahā-mantra-kalā, (19) jyotiśakalā

(ii) The kalās pertaining to īśvara (6): (1) pīta, (2) śveta, (3) nitya, (4) aruṇa, (5) asita and (6) ananta

II (iii) The kalās pertaining to Rudra (11): (1) tīkṣṇā, (2) raudrī, (3) bhayā, (4) nidrā,

(5) tandrā, (6) kṣudhā, (7) krodhinī, (8) kriyā, (9) udgāri, (10) aṁayā, and (11) mṛtyu.

(iv) The kālās pertaining to Viṣṇu (10):

(1) jaḍā, (2) pālini, (3) śānti, (4) īśvarī, (5) rati, (6) kāmikā, (7) varadā, (8) hlādinī, (9) prīti, and (10) dīkṣā.

(v) The kalās pertaining to Brahmā (10):

(1) sṛṣṭi, (2) ṛddhi, (3) smṛti, (4) medhā, (5) kānti, (6) lakṣmī, (7) dyuti, (8) sthirā, (9) sthiti, and (10) siddhi

III (vi) The Kalās pertaining to Agni (10):

(1) dhūmrārci, (2) uṣmā, (3) jvalinī, (4) jvālini, (5) visphuliṅgā, (6) su-śrī, (7) surūpā, (8) kapilā, (9) havya-vahā, and (10) kavya-vahā.

(vii) The Kalās pertaining to Sūrya (12):

(1) tāpinī, (2) tapini, (3) dhūmrā, (4) marīcī, (5) jvalinī, (6) ruci, (7) suṣumā, (8) bhogadā, (9) viśvā, (10) podhinī, (11) dhāriṇī, and (12) kśamā

(viii) The kalās pertaining to Candra (16):

(1) amṛtā, (2) mānadā, (3) pūṣā, (4) tuṣṭi, (5) puṣṭi, (6) rati, (7) dhṛti, (8) śaśihī, (9) candrikā, (10) kānti, (11) jyotsnā, (12) śrī, (13) prīti, (14) aṅgadā, (15) purṇā, and (16) pūrṇāmṛtā.

Appendix VIII

THE TITHI-NITYĀS

(in the Samaya reckoning)

1. Bright half of the lunar month

Day	Presiding deity	Name of Day	Name of Night (Candra-kalā)
1. Pāḍya	Kāmeśvarī	Samjñānā	Darsā
2. Dritīya	Bhaga-mālini	vijñānā	Dṛṣṭā
3. Tṛtīya	Nitya-klinna	Prjñāna	darśitā
4. Caturthī	Bheruṇḍā	Jānat	Viśva-rupa
5. Pañcamī	Vahni-vāsinī	Abhijānat	Sudarśanā
6. Shaṣṭī	Mahā-vajreśvarī	Saṁkalpa-mānā	Āpyāyāmānā
7. Saptami	Śiva-dūti	Prakalpa mānā	Āpyāyamānā
8. Aṣṭami	Tvaritā	Upakalpamānā	Apyāyā

9. Navamī	Kula-sundarī	Upa-kḷptā	Sūnṛta
10. Daśamī	Nityā	Kḷptā	Iṛā
11. Ekādaśī	Nīla-patākā	Śreyas	Āpūryamāṇā
12. Dvādaśī	Vijayā	Vaśīyas	Āpūryamāṇā
13. Trayodaśī	Sarva-maṅgalā	Āyat	Pūrayantī
14. Caturdaśī	Jvālā-malinī	Saṁbhūtā	Pūrṇā
15. Paurṇamī	Citrā	Bhūtā	Paurṇāmasī

2. Dark half of the lunar month

1. Pāḍya	Citrā	Praṣṭutā	Sutā
2. Dritīya	Jvālā-mālinī	viṣṭutā	Sunṛtā
3. Tṛīya	Sarva-maṅgalā	Saṁstutā	Prasutā
4. Caturthī	Vijayā	Kalyāṇā	Sūyamānā
5. Pañcamī	Nīla-patākā	Viśva-rūpā	Abhiṣūyāmānā
6. Shaṣṭī	Nityā	Śukrā	Pritī
7. Saptamī	Kula-sundarī	Amṛtā	Prapā
8. Aṣtamī	Tvaritā	Tejasvī	Sampā
9. Navamī	Siva-dūtī	Tejas	Trpti

10. Dasamī	Mahā-vajresvari	Samiddhā	Tarpayantī
11. Ekadasī	Vahni-vāsinī	Aruna	Kāntā
12. Dvadasī	Bherundā	Bhānumat	Kāmyā
13. Trayodasi	Nitya-klinnā	Marīci-mat	Kama-jātā
14. Caturdasī	Bahga-mālinī	Abhi-tapat	Āyuṣmatī
15. Amāvāsya	Kāmesvarī	Tapasvit	Kāma-dughā

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